

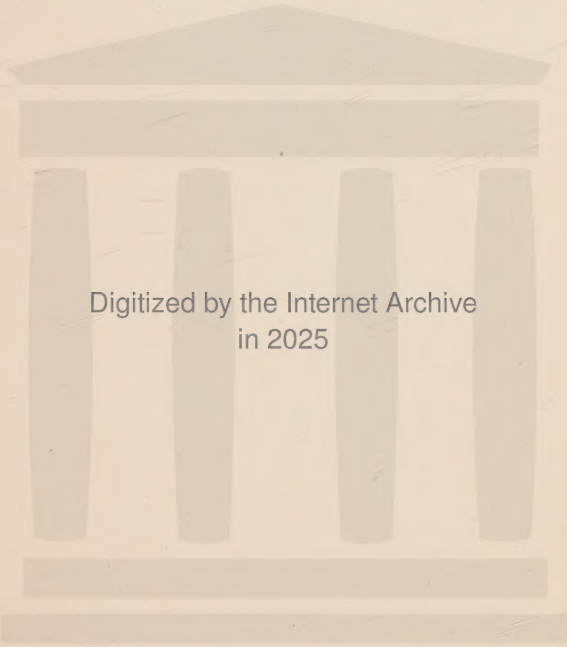
A CATHOLIC GUIDE TO
WESTMINSTER ABBEY...



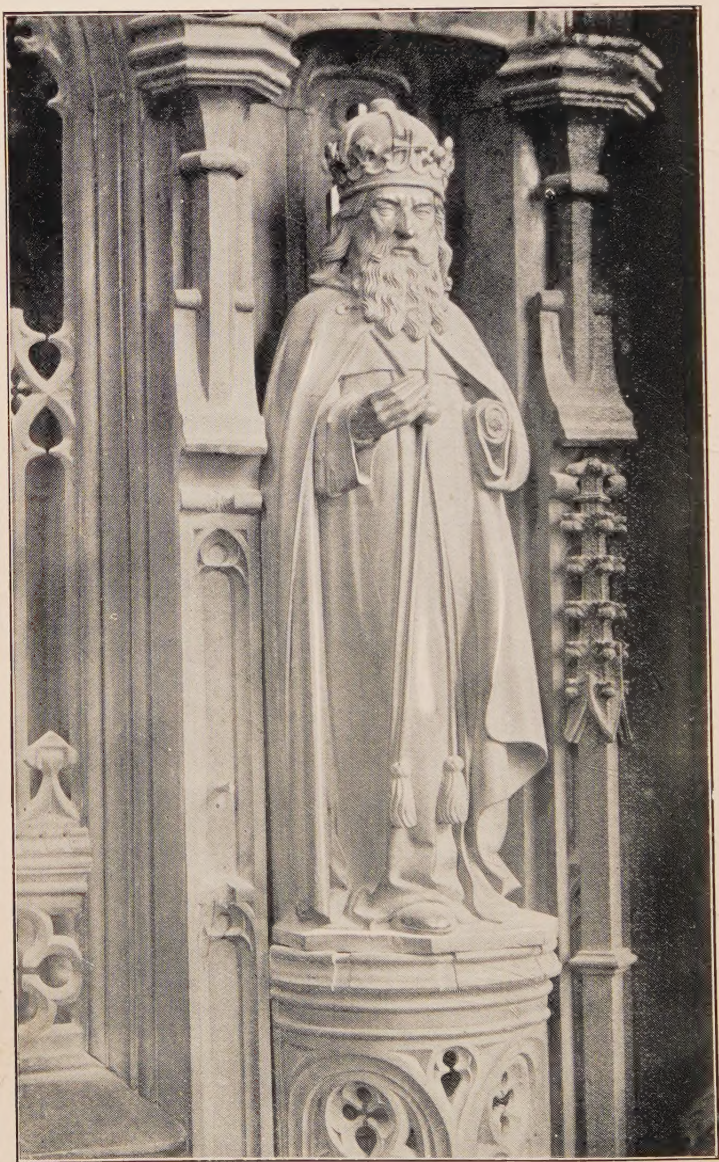
Eric William Leslie, S.J.



A CATHOLIC GUIDE TO
WESTMINSTER ABBEY



Digitized by the Internet Archive
in 2025



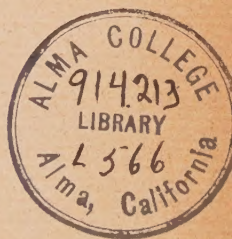
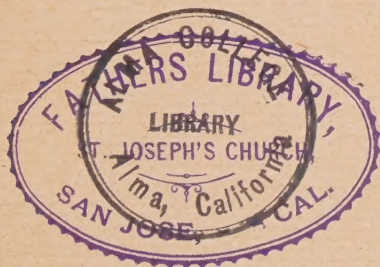
ST EDWARD THE CONFESSOR.

[Frontispiece.]

A CATHOLIC GUIDE TO WESTMINSTER ABBEY

By

ERIC WILLIAM LESLIE, S.J.



LONDON

SANDS & COMPANY

DUBLIN

M. H. GILL & SON

1902

13401



P R E F A C E

URGED by Father John Morris, S.J., I have written this Guide to Westminster Abbey, hoping it may help some who visit it to understand what it was in Catholic times. When he found I was slow in beginning, he said he would write it if I took him round the Abbey. I did so once.

Soon after, on a Thursday evening, he talked for some time with me about the Abbey. The next Sunday as he was preaching, he said, "Give to God the things which are God's," and fell dead. So now I have tried to fulfil his desire.

LIST OF ILLUSTRATIONS

St Edward the Confessor.	<i>Frontispiece</i>
The Screen between the Nave and Choir, designed by F. A. Walters, Architect	<i>To face page 8</i>
Upper Part of the High Altar, from the Islip Roll	" " 14
The High Altar, from the Islip Roll, by Charles Pollen	" " 16
Ruthall, Bishop of Durham	" " 20
N. Transept, East Aisle, showing Altars <i>A. St Andrew. B. St Michael. C.</i> St John the Evangelist	" " 22
Chantry of Henry V.	" " 26
Shrine of St Edward, as restored by Queen Mary	" " 30
Shrine of St Edward the Confessor	" " 36
Shrine of St Edward the Confessor, <i>from</i> <i>a MS. about 1250</i>	" " 40
Shrine of St Edward the Confessor, <i>from</i> <i>a MS. about 1250</i>	" " 42

S. Transept, called "Poet's Corner."		
Altar of St Blaise	<i>To face</i>	<i>page 46</i>
The Scriptorium, S. Transept, Westminster	" "	48
The Abbot's House, East Window of the Chapel	" "	54
Edward I. Penny	" "	64
Die used in Mint, Westminster Abbey, Pyx Chapel (full size).	" "	64
"The Monk's Room," showing Altar at end	" "	68
East Walk of the Cloister	" "	71
St Peter, High Altar Frontal	" "	72
Plan of the High Altar Frontal	" "	72
High Altar Frontal—(1) Our Saviour, (2) The Blessed Virgin. (3) St John the Evangelist	" "	74
High Altar Frontal—(5) Raising of Jairus' Daughter. (6) Christ giving Sight to the Blind. (7) uncertain. (8) Feeding the Five Thousand	" "	76

A CATHOLIC GUIDE TO WESTMINSTER ABBEY

ON our way to the Abbey I may as well tell you something of its early history and traditions.

It is probable that the first church at Westminster was built of wood,¹ and the story goes that about A.D. 610, a day

¹ A church is still standing at Greensted, near Ongar, in Essex, the walls of which are stems of oak-trees cut down the middle, some say by hatchets. This little church was built for the body of St Edmund, King of East Anglia, who was martyred by the Danes. The body was carried from place to place while the Danes were ravaging the country. At that time the church would have been hidden by a dense forest; even now it is very much concealed by the trees round it. The basement is now of brick, as of late years the lower part of the oak stems had rotted in the ground.

was fixed for Saint Mellitus, Bishop of London, a companion of Saint Augustine, to consecrate it. The night before, a fisherman named Edric was in his boat on the Lambeth side of the river, and a man dressed as a pilgrim spoke to him and asked to be taken to the other side, promising to pay the fisherman for his trouble. The pilgrim landed and went to the church. The fisherman saw him enter, and suddenly a bright light shone through the windows. Multitudes of angels appeared, heavenly music floated on the air, and there was a delicious fragrance. When the pilgrim returned he found the fisherman almost senseless. After bringing him to himself he told him that he was Peter, and that he had consecrated the church. He asked him whether he had anything to eat, and Edric replied that he had caught nothing, but that he expected payment for his services

that night. Then the apostle ordered him to let down his net, and he caught a great haul of fish, all of the same kind, except one large salmon. This St Peter told him to take to Mellitus; the rest were for his own payment, and in future he and his descendants were to fish in that way, but not on Sunday. St Peter went on to say: "I and my fellow-citizens have dedicated the church built in my name. I have anticipated the bishop's consecration. Tell him what you have seen: the walls will bear testimony to your words. Therefore he must not repeat the ceremony, but only supply what I have omitted—the mysteries of our Lord's Body and Blood. He is to tell the people that I will often visit this place, and will open the gates of Heaven to those who live soberly, piously and justly."

In the morning, Edric met St Mellitus when he came to dedicate the church.

He presented the fish and delivered his message. Wondering, the bishop opened the door of the church, and saw the alphabet written on the floor, in Greek and Latin letters, as in the consecration of churches to this day. On the walls were twelve crosses anointed with oil. The candles before them were burning low. The bishop and the people gave thanks, and St Mellitus said Mass. Henceforth, Edric the fisherman and his descendants gave to the Abbey at Westminster a tithe of the fish they caught; but after a time one failed to pay the tithe, and he caught no fish till he repented. Once a year, one of the descendants of the fisherman brought a salmon to the Abbey. When he entered the refectory the prior and community rose, and he was invited to take his place at the high table, and to dine with the monks. There is a record of this custom being observed in 1382; it was probably kept up until

the dissolution of the monastery. This story is commemorated in the encaustic tiles of the Chapter House by a row of fish.¹

So much for tradition.

We approach the Abbey at the West end, which was built in the time of Henry V. under Abbot Islip. The upper part of the towers was added in 1745, from drawings either by Sir Christopher Wren, or by an architect named Oxmore, in bad imitation of the Perpendicular style of Gothic. At the same time, the row of niches, which should be filled with statues

¹ Bede does not mention the consecration of Westminster Abbey by St Peter, and the story is first alluded to in a charter of King Edgar, who died in 975. Edward the Confessor also mentions it in his third charter. Ælred relates that King Edward having vowed to repair a monastery, St Peter appeared to Wulsin, Abbot of Westminster, and told him that the King would restore his monastery, then almost a ruin, "and which," said the vision, "I formerly consecrated with my own hands."

of English kings, was clumsily restored. The low building on the right is a part of the Abbot's house called the Jerusalem Chamber, and beyond it is the refectory. The foundations of the nave, as far as a door which we pass as we go along the north side, were laid in the time of Richard II.; the higher part was built in the reign of Henry V.; the next four bays had been added in the reign of Edward I. The pinnacles of the buttresses differ according to the different periods of the building.

Now we come to the grand North Porch, by which we enter. It was called Solomon's Porch, and was erected in the reign of Richard II. We are glad to see in the middle of it a statue of the Blessed Virgin, with our Lord in her arms, placed there when the porch was restored and improved by the architect, Mr Pearson, after having suffered terrible ravages and

disfigurements. A small chapel in the Perpendicular style formerly projected from this porch. We had better enter, and go to the West end. On the south side was the Abbot's house, built by Abbot Littlington in 1362. The pew built by Abbot Islip in 1500 projects from the wall. I suppose his bedroom was just within, and that when from sickness or some other cause he might be unable to go to his place in choir for the Divine Office, he might join in it from this pew. Here also he could come to pay his visits to the Blessed Sacrament, which was kept in a pyx, probably in form of a *dove*, beneath a canopy like a Papal tiara above the High Altar. This he could see over the chancel screen. He would enter the church by the door which you see below.

Observe the three rows of arches one above the other. This arrangement is almost universal in the great English

churches, which were full of symbolism, teaching and meaning.

The lowest row of arches, on which the others depend, and from which they spring, symbolises God the Father ; the second row represents God the Son. In this row are two arches under one, to signify the two natures under one Person. The circle with five points, called "cusps," reminds us of the Five Wounds, to which English Catholics have always had a great devotion. The doubling of the arches in this church is twofold, one row being behind the other. The highest tier of arches, which proceeds from the two lower ones, lets in light, and symbolises God the Holy Ghost, who enlightens and teaches us through the Church.

"I believe in the Holy Ghost, the Holy Catholic Church."

The plan of every Gothic church is symbolical. The screen before us divides



THE SCREEN BETWEEN THE NAVE AND CHOIR, DESIGNED BY
F. A. WALTERS, ARCHITECT.

[See page 8.]

the nave from the choir. The nave represents the Church militant on earth. The choir, where day and night monks were heard singing the praises of God, reminds us of Heaven and the Church triumphant. On the screen was the great crucifix, the rood, with the Blessed Virgin and St John standing on either side, to teach us that we can only reach Heaven by the Sacrifice of the Cross. At High Mass, which was celebrated every day, the deacon, mounted on the rood-screen, sang the Gospel, for it was to be preached from the house-tops. The present screen is modern, but somewhat in the form of the old one. In the two outside arches were altars, at which Mass was said for the people in the nave. The choir was entered through an arch in the middle, and through this arch the High Altar could be seen.

Before leaving the nave we may notice

the windows at the west end of the aisles, which contain almost the only old stained glass left in the Abbey.

That portion of the Church contained between the screen and the transept was built in the time of Edward I., and the space between the transept and the west end dates from the reign of Henry V., but the style of the earlier period was adhered to—an unusual proceeding in those days. In the reign of Henry V. the arch had become flattened—four-centred as it is called. We shall see an example of this in his chantry, later on. The arcading along the walls has been cruelly injured. Everywhere about the Abbey, I am reminded of the exclamation of an Italian maidservant on seeing it: “Che Vandalismo!”

The shields between the arches of the arcade are of great interest to heralds. They bear the coats of arms of some who

helped to build the Abbey.¹ As we proceed up the nave, I must point out one modern monument on the right—that of the celebrated Wilberforce, seated as he used to be in the House of Commons. He was

¹ In the year 1682, the shields along the arcade of the nave were perfect, as given in a little book on the Abbey by Henry Kepe.

On the South side.

1. S. Edwardus Rex et Confessor.
2. Henricus Tertius Rex Angliæ.
3. Alexander Tertius Rex Scotorum.
4. Raymondus—Comes Provinciæ.
5. Rogerus de Quincey—Comes Wintoniæ.
6. Henricus de Lacy—Comes Lincolnæ.
7. Richardus—Comes Cornubiæ.
8. R.—Comes Rothesaia.
9. Gulielmus—Comes de Ferrariis et Derbiæ.
10. Gulielmus de Longaspata—Comes Sarum.
11. Gulielmus de Valentia—Comes Pembrochiæ.
12. Rogerus de Mortuo Mari.
13. Gulielmus de Percy.
14. Rogerus de Clifford.
15. Rogerus de Somerey.
16. Johannes de Verdon.
17. Robertus de Thwenge.
18. Fulco filius Warini.
19. Rogerus de Monti Alto.
20. Rogerus de Venables.

a sincerely religious man. Out of four sons, three became Catholics, and the daughter of the Protestant son, Samuel,

On the North side.

1. Fredericus Secundus Imperator.
2. S. Ludovicus Rex Franciæ.
3. Richardus Clare—Comes Glocestriæ.
4. Rogerus Bigod—Comes Norfolciæ.
5. Simon de Monteforti—Comes Leicestriæ.
6. Jo. Comes Warennæ et Surriæ.
7. Humfridus de Bohun—Comes Herefordiæ et Essexiæ.
8. Gulielmus de Fortibus—Comes Albemarlæ.
9. Edmundus—Comes Lancastriæ.
10. Hugo de Vere—Comes Oxoniæ.
11. Johannes de Dreux—Comes Richmondiæ.
12. Henricus de Hastings.
13. Rogerus de Mowbraye.
14. Robertus de Stafford.
15. Robertus de Ross.
16. Robertus Filius Walteri.
17. Johannes de Baliol.
18. Gilbertus Talbot.
19. Warinus de Vernon.
20. Gulielmus de Malpas.

In Catholic times, the nave must have been very beautiful : the screen before you with its altars was surmounted by the Crucifix—the marble pilasters were polished. We shall see an example by-and-by—the arcade with the brilliant coats of arms on each side.

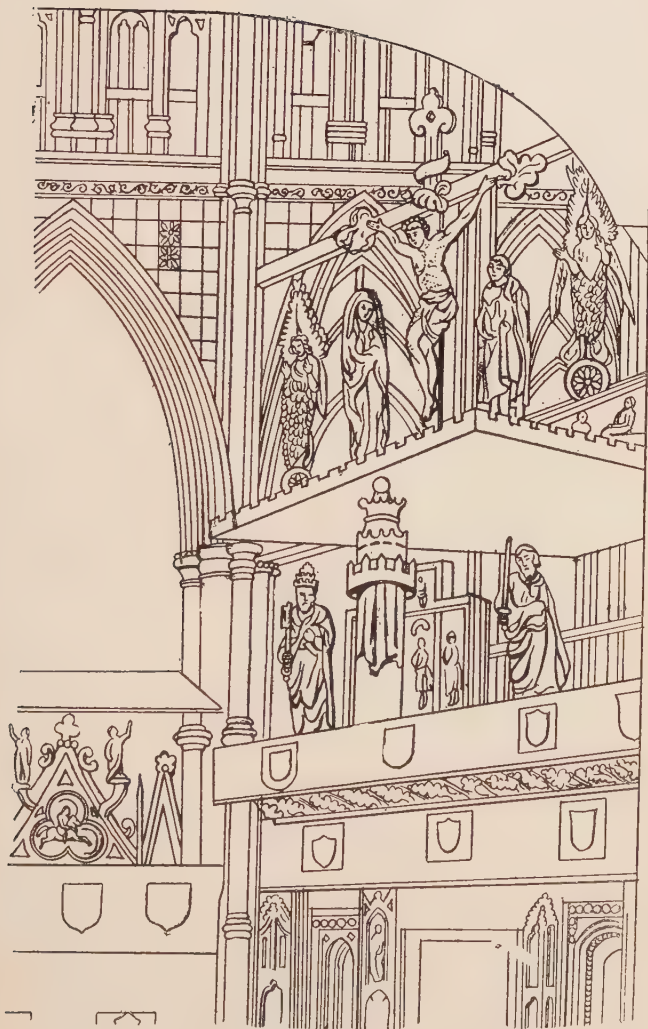
Bishop of Oxford, followed their example.

As we enter the transepts, look up at the fine rose windows at each end, filled with bad, modern, stained glass. Underneath are statues of angels, those on the outside incensing. Probably, in former times, the centre light would have represented the Blessed Trinity, or our Lord in Glory.

While the chapel of Henry VII. was being built, a temporary altar was erected under the lantern, and, until about sixty years ago, the stalls were continued up to the Sanctuary. Let us go to the railing. The present Communion Table is where the High Altar once stood. On the right you see the Sedilia for the priest, deacon, and sub-deacon to occupy, while the monks in the stalls sang the *Gloria* and *Credo*, at High Mass. The portrait of Richard II. is very remarkable. On the left are the beautiful monuments of

Aymer de Valence, Richard Crouchback, and Aveline of Lancaster. That of Aymer de Valence once had angels on the projecting brackets, and a canopy over it; on that of Richard Crouchback there are still remains of colour. The dark square on the pavement, a little to the left of the Communion Table, is a small trap-door. When this is lifted, the base of a column of St Edward's Church, which ended here in a semicircular apse, may be seen. The pavement is of marble called *opus alexandrinum*. Abbot Ware, who lived in 1267, brought the marbles from Rome, and workmen to lay it down. The design was intended to show how long the world would last, according to the Ptolemaic system. The brass letters of the inscription have disappeared.

The Islip Roll, a parchment now belonging to the Society of Antiquaries, and beautifully illustrated, gives a drawing of



UPPER PART OF THE HIGH ALTAR, FROM THE ISLIP ROLL.

[See page 14.

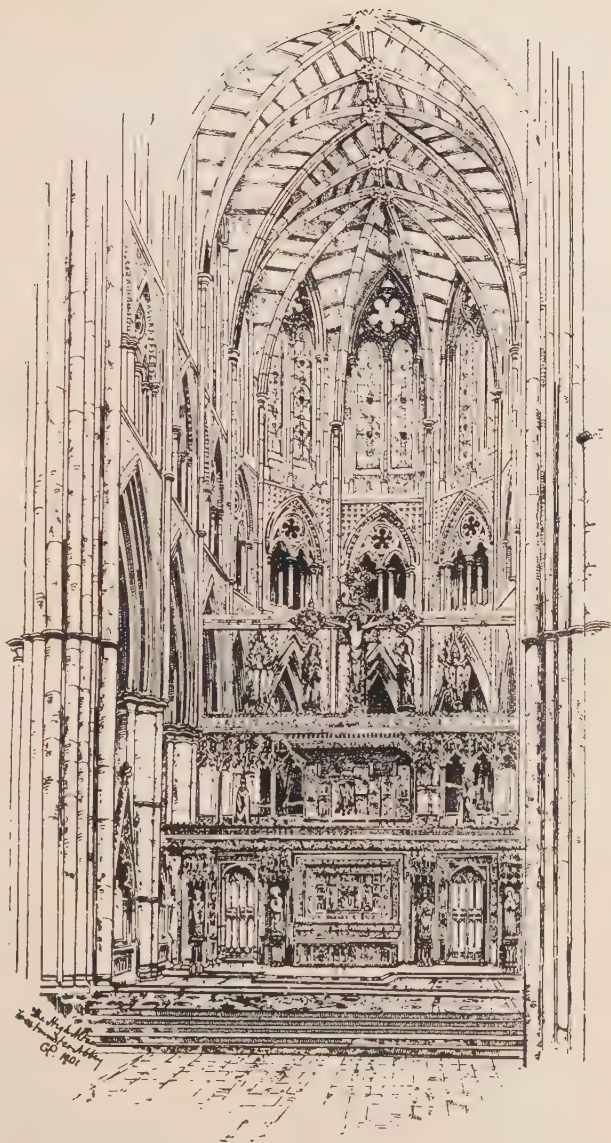
the reredos of the High Altar, above which was a canopy, and beneath the canopy there hung a sort of Papal tiara, and from that a veil which covered the pyx in which the Blessed Sacrament was reserved. On the north side there was a statue of St Peter, crowned as Pope; on the south, a statue of St Paul. Over the canopy was a crucifix, the Blessed Virgin and St John being on either side, and again there were Cherubim on wheels. Lower down on the reredos were statues of St Benedict, St Mellitus, St Edward and St Gregory the Great. In the centre, there was a representation of the Crucifixion,¹ for the priest to see at Mass.

On leaving the Sanctuary we turn to the right, and see on the left, under a low

¹ See *The Builder*, 2nd July 1892, for a beautiful drawing of the High Altar by Mr Brewer, and his authorities for the restorations he has made. He gives the frontal of the Altar which used to be by Sebert's tomb at the back of the Sedilia; lately it was removed to the Jerusalem Chamber.

arch, beneath the Sedilia, the tomb of Sebert, who was king when the first church was built. Then comes the tomb of Richard II. and his queen, that of Edward III. being next to it. The very delicate niches on the side have been cruelly hacked. On the next, which is that of Queen Philippa, are little brass statues. Scharff, the curator of the National Portrait Gallery, had casts taken of them. He considered them to have been family portraits.

We will now turn back a little, and go round the chapels. The first was dedicated to St Benedict, and reminds us that this was a Benedictine monastery. There was in this, as in all the other chapels, an altar against the east wall, which is now blocked up by a big monument. Here the altar steps remain, and on the floor are some old encaustic tiles. The iron screen enclosing the chapel is old. The sick monks used to assist at Mass here. The principal



THE HIGH ALTAR, FROM THE ISLIP ROLL (BY CHARLES POLLEN).

[See page 15.]

tomb is that of Langham, Abbot of Westminster, and afterwards Archbishop of Canterbury, and a Cardinal. He never lost his affection for the Abbey, and left a large sum of money to complete the building. He died in 1376.

Abbot Cartlington, who died in 1333, was buried in front of the altar.¹

The first chapel on the right, as we leave the Chapel of St Benedict, is that of St Edmund, king and martyr, who was killed by the Danes near the place now called after him, Bury St Edmund's. His feast is kept on the 20th November.²

¹ In describing the chapels I limit myself to pointing out those things chiefly interesting to Catholics. On Mondays and Tuesdays, which are free days, a large card is left in each chapel, showing a plan of it and giving the names of those buried there. For further information I would refer you to the "Deanery Guide," which can be obtained from a vergers close by (price 6d.) It is full of very interesting and valuable matter.

² An oak-tree in Hoxne Wood, near Bury St Edmund's, was always pointed out by unbroken tradition, as the one to which the King was bound by the Danes, and shot by

Observe the old screen, and as you enter see the monument of William de Valence, half-brother of Henry III. It was very splendid, and was formerly covered with enamels. A looking-glass has been placed to show the enamel on the shield. There is a painting of this monument in the Chapter House, which gives some idea of what it once was.¹ On the left of the

arrows, for refusing to give up his faith. In August 1848, the oak fell by its own weight. In cutting up the trunk, the saw grated on a hard substance in the heart of the tree, which proved to be an arrow-head. The Antiquarian Society of London considered this to be an unquestionable confirmation of the tradition.

¹ Henry Kepe, 1682, describes this monument—"a very ancient tomb of grey marble, about three foot high adorned with divers Coats of Arms, which serves as a pedestal to support a wainscoat chest covered over with plates of brass, richly enamelled and thereon the image of William de Valence Earl of Pembroke with a deep shield on his left arm, in a coat of male, with a surcoat all of the same enamelled brass gilt with gold, and beset with the arms of Valence . . . round about the inner ledge of this tomb is most of the Epitaph remaining in the ancient Saxon letters, and the rest of the chest covered with brass, wrought in the form of lozenges, each lozenge containing either the arms of England or that of Valence,

entrance is the tomb of John of Eltham. There was a beautiful canopy over it which was destroyed when the monument of the Northumberland family was put up in the place where the altar had stood. On this monument is the earliest instance of strawberry leaves being used in a duke's coronet. On leaving the chapel, stoop and look through the screen, and you will see that the other side of the tomb, with the statues in their niches, is nearly perfect. Remark the tomb of Sir Bernard de Brocas (1396) and the brass inscription round it. The next monument is dedicated to the memory of Sir Humphrey Bourchier, who was killed, fighting for Edward IV.,

alternately placed one after the other enamelled with their colours. Round this chest have been thirty brazen images, some of them still remaining, twelve on each side, and three at each end, divided by certain arches, that serve as niches to enclose them: And on an outward ledge, at the foot of each of these images, are placed a coat of arms in brass, enamelled with their colours." See the state this tomb is in now!

at the battle of Barnet. Bouchier was the original translator of the "Annals" of Froisart. Lady Catherine Knollys, niece of Anne Boleyn, whom she attended on the scaffold, is also buried in this chapel. The monument of Elizabeth Russell is interesting on account of the reference made to it by Addison, when he describes the visit of Sir Roger de Coverley to Westminster Abbey. He says that they saw the tomb of the lady who bled to death from pricking her finger, while sewing on a Sunday. The story seems to have arisen from the fact of her being represented as pointing with the forefinger of her left hand to the skull at her feet.¹ The tomb

¹ Kepe writes—"This Elizabeth is said to have bled to death by a prick she received in the forefinger of her left hand by a needle, but with what truth I know not: Yet the monument placed here for her within the same grate with her father by the Lady Anne her sister seems not obscurely to point out as much; for on a pedestal of black and white marble shaped after the figure of a Roman altar made columnwise, is set the statue of this



RUTHALL, BISHOP OF DURHAM.

[See page 38.]

containing the remains of two little children of Edward III. may be noticed.

The next chapel is dedicated to St Nicholas. It is, like the preceding one, enclosed by a good screen. There has always been great devotion in the East and West to this Saint, who died in 342. He is the patron of children, on account of his wonderful piety in his childhood, and his care of young people in danger. We read of the boys at Eton and at the School of Sarum being very devout to him, and on the Continent children still pray to *Sancta Claus* for the presents they

young lady, reposing herself in a curious wrought osier chair, all of polished alabaster, melancholily inclining her cheek to her right hand, and with the forefinger of her left only extended, directs us to behold the death's head placed at her feet, silently intimating, that from thence sprung the malady that brought her to the Grave, wherefore we may not irrationally conjecture, that having touched an artery with the envenomed needle, the infection might so suddenly disperse itself (well known to able Physicians) that in a short time it might occasion her death, which by the ignorant might be imputed to the simple prick of her finger, a thing altogether unlikely and absurd."

want. His feast is kept on 6th December. On the right, as you enter the Chapel of St Nicholas, is the tomb of Philippa, Duchess of York, who died in 1431. It was formerly placed in the middle of the chapel, and had a wooden canopy "painted with azure, and decked with stars of gold, with our Saviour on the Cross; supported by wainscote pillars and neatly adorned with excellent carved spires, and coats of arms depicted thereon" (*see Kepe*). Another fifteenth-century monument, that of William Dudley, Bishop of Durham, has been robbed of its brass lettering. On the pavement is the tombstone of Sir Humphrey Stanley, who was knighted by Henry VII. on the field of Bosworth. He was laid to rest here in 1565. On the east wall there is an aumbrey, a recess in which things necessary for Mass were kept.

We will now mount the steps to Henry VII.'s chapel. These steps were placed



N. TRANSEPT

- EAST AISLE SHEWING ALTARS -

A. ST ANDREW

B. ST MICHAEL

C. ST JOHN THE EVANGELIST

- W. E. A. BROWN -
1900

[See page 41.]

here in imitation of the *Scala Sancta* hallowed by our Lord's footsteps, when He ascended them, and Pilate showed Him to the people, saying, "Behold the Man!" The original steps were brought to Rome from Pilate's palace in Jerusalem. They are covered with wood, and the faithful mount them kneeling, while they recite a *Pater* and an *Ave* on each step.

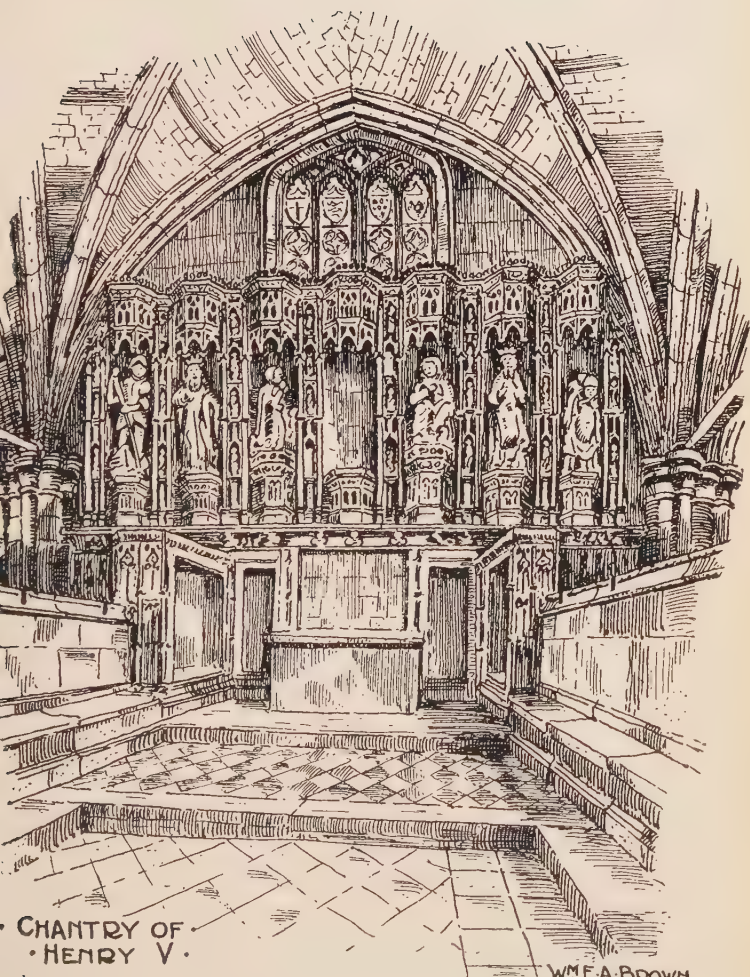
Henry VII.'s chapel is very gorgeous, in the latest style of Gothic architecture, the king having pulled down the old Lady Chapel, and built this one in its place on a larger scale. Some years ago, it was found that the walls were bulging, and iron rods were put in to tie them together. In the middle of the chapel is the tomb of Henry VII. and his queen. The figures are by Torrigiano, a fellow-student of Michel Angelo, whose nose he smashed in a quarrel. He fled to England to escape punishment, and enriched the country with various

works of art. He was a bad man but a good sculptor. One of his finest works is the beautiful monument of Dr Young, in the Rolls Chapel.¹ The bronze screen enclosing the tomb of Henry VII. is of English workmanship, very admirable, but greatly damaged. On the south side of it is a grand figure of St Edward; the ring has been knocked from his hand. The statues in this screen were all gilt: there were thirty-two statues; only nine are left. That of St George is on the west side. The large projecting roses were sconces for candles. A part of the cresting remains, as does also in some few places the delicate cusping in the openings of the screen. Within stood an altar at the east end, where Masses were said for the king's soul. A beam can still be seen, which shows that there was a canopy over it. Outside the screen, at the west end, was another altar. This was the

¹ Now moved to the Museum of the Record Office.

work of Torrigiano, put up after Henry VIII.'s rupture with Rome, and very symbolical of the state of affairs at that time. On the top, in the middle, were the Royal arms, showing forth the King's supremacy. On one side was a column with an angel; on the other a cock crowing, to show that Peter had fallen. The altar-piece represented the Resurrection, inferring that the Church of England had risen to a new life. A part of this altar still remains. Nine consecration crosses remain; two on the west wall are very distinct. The stalls and banners are of the Knights of the Bath since 1725. To give each knight a seat, more stalls had to be made. This was contrived by sawing some of the stalls down the middle, making what had been the back into the front, and putting a board at the back. Observe this in the South aisle of the chapel. It is not clear how the High Altar was intended to be arranged.

Sir Gilbert Scott, the celebrated architect, suggested that a chantry of Henry VI. was to have been erected at the east end. When the chapel was built many hoped that this king would be canonized. His tomb would have been below, as in the chantry of Henry V., and an altar above. The sculpture in this chapel is still happily very perfect, probably from the fact of its being so high up and out of reach. There is a description of it in a valuable paper by Mr Micklethwaite, architect of the Abbey, printed in *Archæologia*. Among the small figures high up in the centre, at the east end is Our Lord enthroned ; on the south side is the Blessed Virgin ; on the north, Gabriel the Archangel. Then come the apostles right and left, then holy women, evangelists and doctors ; in the western bay are probably philosophers. One curious statue in the ninth bay represents St Uncumber, as she is called in England. In



• CHANTRY OF
• HENRY V. •

W. E. A. BROWN
9.7.01

[See page 43.]

Italy she is known as Liberata; in Germany as Wilgefortis and Kummerniss. The Roman Martyrology mentions her having died in Portugal. The story is that she was a Christian virgin. Her father, a pagan, wanted her to marry a pagan. She prayed to be delivered from this marriage, and in answer to her prayers God gave her a huge beard. Upon this her father crucified her. Blessed Sir Thomas More says that women prayed to her when they wanted to be freed from their husbands.¹ In Germany there is a whole

¹ The expression, "without encumbrances," meaning without wife or children, may have originated in the days when St Uncumber was a popular saint in England.

In a dialogue concerning heresies, etc., by Sir Thomas More, in which he supposes himself talking with a certain messenger, who objects various abuses practised in praying to the saints and pilgrimages carried on in foreign countries, Sir Thomas More answers: "And we will come here to Powles¹ and put one ensample of both, that is to say the superstitious maner and unleful² petitions, if women there offer otes unto Saït Wilgefort, in trust that she shal

¹ St Paul's.

² Unlawful.

literature on the subject of St Kümmermiss, and a pretty story is told of her dropping

uncōber thē of their housbandes. Yet can neither the pristes perceive tyll thei finde it ther, that the folishe womē bring otes thyther, nor it is not I thinke so often done nor so much brought at once that the church may make mony of it above the finding of the chanos¹ horses. Nay quoth he all the otes of an hole yeres offering will not finde III gees and a gāder a weke together. Well quoth I then the priests mayntayne not the matter for any great covetise, and also what the pevish womē pray cā not heare. How beit if they pray but to be uncombred me seemeth no great harme, nor unlesfulness therin, for that may thei by no wayes than one. They may be uncombred if their housband chañge their cumbrous cōditions, or if theself peradvēture chañge their comberous tongues, which is happelye the cause of all their cōbraunce. And finally if they can not be uncōbred but by death, yet it may be by their owne, and so their housbandes saufe enough. Nay nay quoth he ye finde thē not such foles I warrāt you. They make their covenates in their bitter praiers as surely as they were pennyd² and will not cast away their otes for nought. Well quoth I to all these matters is one evident easye aanswere, that thei nothing touch the effect of our matter, which standeth in this, whether the thing that we speke of as prayeing to Saintes going in pilgrimage and worshiping relykes and images may be done wel, nor whether it may be done evill ; for if it may bee wel done, then though many wold myse use it, yet doth al that nothing minishe the goodness of the thyng selfe."

¹ Canons.

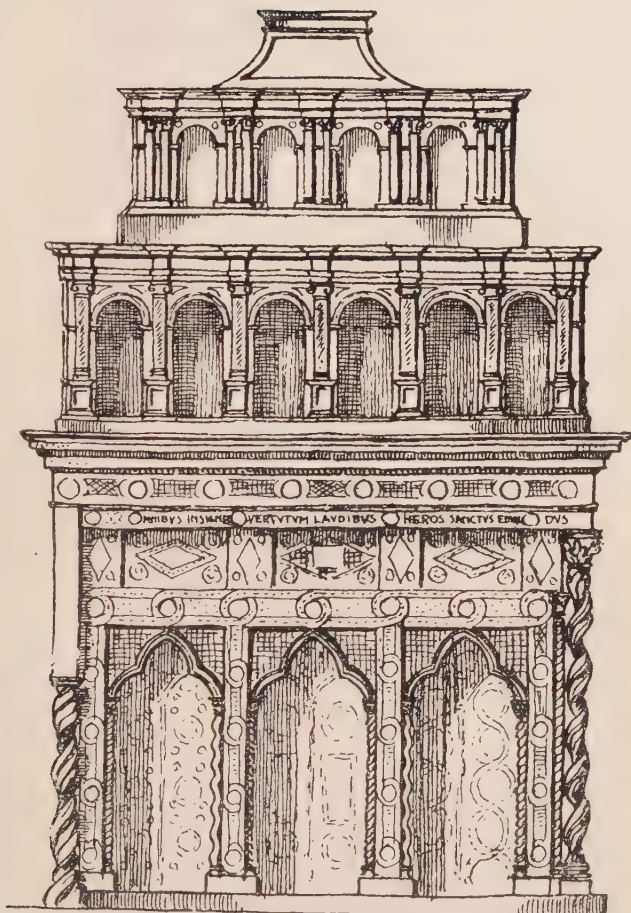
² Penned—written.

her shoe on the head of a devout minstrel who knelt before her playing on the violin, as she hung dead on the cross, clothed in the most magnificent royal garments—her father being a mighty prince. However, the Bollandists doubt the existence of St Uncumber, and think the legend may have grown from the crucifix at Lucca called the Santo Volto, in which our Lord is represented in a long robe, and crowned.

This chapel must have been extremely beautiful when the windows were filled with the fine stained glass, some fragments of which still remain. Close by, in the church of St Margaret's, is a stained glass window representing the Crucifixion, with Henry VII. and his queen kneeling at the sides—which was originally intended to be placed here. Kepe tells us, in 1682, that the windows were filled with diapered glass and well painted—a red rose for Lancaster, or an H. As we look into the chapels round the

apse, we see the blank spaces where the altars were, a row of angels watching over them.

We may now turn into the south aisle of Henry VII.'s chapel. The first monument is that of the Countess of Lennox, mother of Darnley, father of James I., who put up this monument next to that of his mother, poor wretched creature as he was, and, in the north aisle, placed a monument to Queen Elizabeth, who tortured and murdered her. James wanted to make his father as much a king as he could, therefore he placed a crown on that side of the Countess of Lennox's tomb, which is over Darnley's head, as he kneels with his brothers. The crown has been knocked away. The recumbent statue of Mary Queen of Scots is very noble and beautiful, and was probably very like her. Demster says: "I hear that her bones, lately translated to the burial-place of the Kings of England at Westminster, are resplendent with miracles."



WEAB. 22.2.01

SHRINE OF ST. EDWARD
AS RESTORED BY QUEEN MARY

[See page 46.]

This was written thirteen years after the removal of her body (*see* Stanley's "Memorials of Westminster Abbey"). The next tomb is that of the Countess of Richmond, a very holy woman, mother of Henry VII., and is by Torrigiano. Formerly it was enclosed with railings. The brass-work on the top has been nearly destroyed. The monument to Lady Walpole is a copy of a pagan statue in the Vatican. At the east end the place formerly occupied by the altar may be clearly seen.

In the north aisle the little building close to the entrance is, of course, called a confessional. Probably it was used for holding vestments. The tomb of Queen Elizabeth encloses also the body of her half-sister Queen Mary, who died while Mass was being said in her room,¹ while

¹ "Her sickness was such as made the whole realm to mourn, yet passed by her with most Christian patience. She comforted those of them that grieved about, she told them what good dreams she had, seeing

Elizabeth died, rejecting religion, and scoffing at the Protestant Bishop who came

many little children like angels play before her, singing pleasing notes, giving her more than earthly comfort, and thus persuaded all ever to have the holy fear of God before their eyes, which would free them from all evil, and be a curb to all temptations. She asked them to think that whatsoever came to them was by God's permission, and ever to have confidence that He would in mercy turn all to the best."¹ Mary sent two members of the Privy Council to Elizabeth, announcing that she would leave her the crown on two conditions, the first being her promise to maintain the Catholic faith and worship in England; the second that she would undertake to pay the Queen's debts. Elizabeth accepted both conditions. De Feria arrived in England. "A smile hovered over her face when de Feria spoke to her of her husband. All she could do was to send him a ring."²

"That morning (Nov. 17th) hearing Mass, which was celebrated in her chamber, she being at the last point (for no day passed in her life, that she heard not Mass), and although sick to death, she heard it with so good attention, zeal and devotion, as she answered in every part with him that served the priest—afterwards seeming to meditate something with herself. When the priest took the sacred Host to consume it, she adored it with her voice and countenance, presently closed her eyes, and

¹ "The Life of Jane Dormer, Duchess of Feria," by Henry Clifford, p. 71.

² Simancas "Archives."

to see her.¹ She had sat ready dressed on her stool for two days and three nights, a witch having promised her that she should not die while she sat on that stool. Her ladies at last forced her into bed. Underneath the stool they found the

rendered her blessed soul to God. This the Duchess (Jane Dormer, Duchess of Feria) hath related to me, the tears pouring from her eyes, that the last thing which the Queen saw in this world was her Saviour and Redeemer within the Sacramental species; no doubt to behold Him presently after in His glorious body in Heaven, a blessed and glorious passage. *Anima mea cum anima ejus.*"¹

¹ See "A True Relation of what succeeded in the Sickness and Death of Queen Elizabeth—the relation of Lady Southwell," one of the Queen's maids of honour. The MS. is in the Stonyhurst Collection endorsed by Father Persons, Aprilis 1607. The ladies testify the Queen "kept her sense in everything." She had a piece of gold round her neck, full of characters, bequeathed by an old Welsh woman who, by virtue of the same, lived one hundred and twenty years. The Queen said she saw her body in bed, dreadful lean and fearful in a light of fire. To the Lord Admiral she said: "I am tied with a chain of iron about my neck." (See "Dodd's Church History of England," continued by Rev. M. A. Tierney, F.S.A.).

¹ The "Life of Jane Dormer, Duchess of Feria."

Queen of Hearts nailed, used in witchcraft. This Queen's death forms a striking contrast to that of Mary Queen of Scots, Elizabeth's victim, who died forgiving her enemies, and full of faith, hope and charity. At the Coronation of Queen Victoria, the Archbishop of Canterbury made an address, in which he spoke of Elizabeth as "that Queen who had governed the country with great glory to herself," but, he feared, "little to her eternal salvation." An old gentleman to whom this was repeated, said, "That was a hard slap at Queen Elizabeth!"¹ Beneath the altar at the east end of this aisle were buried the young princes who were murdered in the Tower. The statues above should be noticed — St Laurence with his gridiron, and St Guthlac wearing a knight's gauntlets, partly the dress of a hermit, over a priest's

¹ I was present and heard this. I was twelve years old at the time,—E. W. L.

chasuble. A dragon lies at his feet, all this denoting the various states of his life.¹

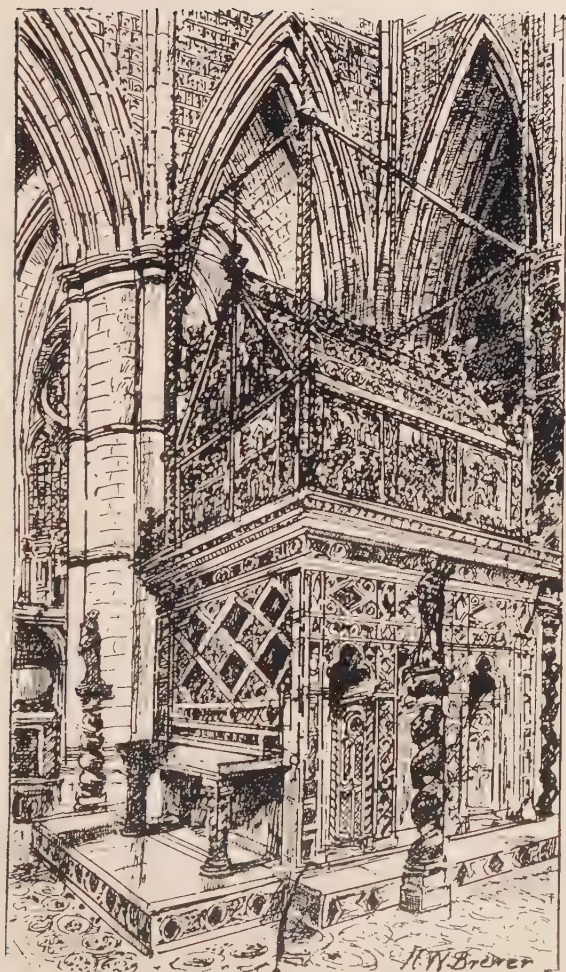
We may now proceed to the chapels of the north ambulatory. The first of these is dedicated to St Paul. We cannot help noticing the huge statue of Watt, the improver of the steam-engine. The monument of Sir Giles and Lady Daubeney is tolerably perfect. It points to the place where the altar stood. At the entrance to the chapel is the tomb of Ludovick Robsert, created Lord Bouchier, who fought at Agincourt, and was made the King's standard-bearer. His coat of arms resembles a flag. A part of the inscription remains—"Non nobis." The cloth in which

¹ There is a good history of St Guthlac, by one of his contemporaries named Felix. He lived about 699, in the fen country. A parchment roll in the British Museum, dating from the twelfth century, also gives the life of the Saint in a series of outline drawings, very beautifully executed. Mr Micklethwaite thinks this is a statue of St Armagillus.

the head of St Paul was said to have been wrapped after his martyrdom, was kept in this chapel. It was presented to the Abbey by St Edward.

The banners above are of the Delaval family, buried in the eighteenth and nineteenth centuries. The Lord Cottington, whose tomb is in the place once occupied by the altar, was a faithful follower of Charles I. He was employed as Ambassador, both by Charles I. and Charles II., and became a Catholic shortly before his death. The tomb on the north side of the chapel is that of Sir Thomas Bromley, who presided at the trial of Mary Queen of Scots, never recovered from the weight of the responsibility, and died two months afterwards.

Above Puckering's tomb on the south side are some remains of the ancient wall-arcading. As we leave the chapel, notice the fine piece of iron-work



SHRINE OF ST EDWARD THE CONFESSOR.

[See page 48.]

on Queen Eleanor's tomb, by John of Leighton.

The next chapel is dedicated to St John the Baptist. We enter it through what was formerly the Chapel of St Erasmus, Bishop and Martyr, who suffered in the year 301. St Benedict was very devout to St Erasmus, whose chapel on the north side of the ambulatory corresponds with that of St Benedict on the south. Opposite the entrance was a statue, and some remains of colour on the wall behind the place where it stood may still be seen. The hole which you see in the roof was for the smoke to escape from the lamp, which hung before the statue. This was arranged in the time of Richard II. Observe the altar-step still remaining, and the aumbries in the north-east wall. On the right is Abbot Fascet's tomb. He ruled the Abbey from 1498 to 1500. The effigy is gone. The stone coffin on the top is that of

Abbot Millyng, who, with the Prior, was joint godfather to Edward V., who was baptized like "any poure man's child." Abbot Millyng ruled from 1469 to 1474, and was afterwards made Bishop of Hereford. Next is the monument of Thomas Ruthall, Bishop of Durham, who died in 1523, of grief for having sent to Henry VIII. an inventory of his own wealth, instead of some State papers. Wolsey discovered the mistake, and, disliking Ruthall, betrayed him. We may add that Ruthall, at least, made good use of his riches, and, among other of his public works, built a bridge at Newcastle. The monument of Abbot Colchester, who ruled from 1386 to 1420, comes next. The nave was mainly built during his time. There was formerly a richly coloured canopy over this tomb.

Now observe the tomb of Sir Thomas Vaughan, who was beheaded in 1483,

by order of the Duke of Gloucester. The vacant space at the end was for a monk to recite there the Office for the Dead.

We now pass to the chapel built by Abbot Islip, so called because he came from Islip in Oxfordshire. He laid the foundations of Henry VII.'s Chapel, in 1502, added to the Abbot's house, and built the pew projecting into the nave. As you look into the chapel through the screen, you see on the left an old vestment case. The altar was against the east wall, as we know from the drawing in the Islip Roll. On the string course above the screen, the rebus, "I-slip," is represented in various ways. There is one slipping boughs in a tree—one an eye with a slip of a tree—a youth slipping from a bough of a tree, with a label from his mouth, "I slip."

Above this chapel Abbot Islip built

another, probably dedicated to the same saint, under whose invocation the lower chapel had been consecrated. The way up to it is through a door with curious hinges in the middle. Observe the hand-rail cut in the thickness of the wall. The chapel is now used as a receptacle for the wax effigies, which formerly stood at the tombs of celebrated persons buried in the Abbey. To see them, a ticket must be obtained from a verger in the south ambulatory. In a chest in one corner of the chapel are some wooden blocks, once the foundations of wax figures, but on which very little wax now remains. In 1682 there were figures of Edward III. and Queen Philippa, Henry V. and Queen Catherine, Henry VII. and Queen Elizabeth, and Henry Frederick, Prince of Wales. Some of the wax-work figures are, however, still in fairly good condition. That of Queen Elizabeth is the most striking. There is



SHRINE OF ST EDWARD THE CONFESSOR (*from a MS. about 1250*).

a dreadful, scared expression on her face. The figure of Nelson was made to draw visitors from St Paul's, where he was buried, to the Abbey, for the benefit of the vergers. William III. stands on a cushion, to make him as tall as his wife, the undutiful daughter of James II. On the east wall are faint remains of painting, where the altar stood.

We may now turn along the east side of the north transept. Here were formerly three altars; the remains of the reredos of each may still be noticed. The first was dedicated to St John, the Evangelist; the second to St Michael (if you look behind it, you can see the altar-stone leaning against the wall); and the third to St Andrew. Remark the beautiful monument of Sir Francis Vere, a great General in the reign of Queen Elizabeth, his four kneeling sons, supporting a canopy on which his armour rests. There is a fine model

of this tomb in the South Kensington Museum. At the far end are monuments of the Kemble family, famous actors, who did so much to raise the standard of the English stage. On the Vere monument are some old encaustic tiles, and one of the marble pillars on the west side shows how all the pillars of the Abbey were originally polished.

Returning into the north ambulatory, we notice the tomb of Abbot Esteney, the patron of Caxton, whose press was set up in the Almonry. It was Abbot Esteney who completed the vaulting of the west end of the nave, and built the west window. The brass is interesting, and represents a devout figure, from the mouth of which comes an inscription, "*Exultabo in Deo Ihu meo.*" This tomb was opened in 1706, and again in 1772, when the body was found entire. Abbot Esteney died in 1474. There was formerly a canopy over



OSWALD del. & sc.

SHRINE OF ST EDWARD THE CONFESSOR (*from a MS. about 1250*).

[See page 53.

the tomb. Observe next the grand tombs of Aveline of Lancaster, Aymer de Valence, and Edmund Crouchback. The figures on the side are very perfect. The Italian work in porphyry and mosaic on the tomb of Henry III. gives some idea of the former splendour of the Abbey.

The Chantry of Henry V. must now be visited, if we are fortunate enough to have obtained leave to see it. It is situated at the east end of St Edward's shrine, which it overlooks. Henry V. wanted Mass to be said for him where all those who were in the Abbey could see. The altar-stone, with its five crosses, is still perfect. It used to lie on the floor, but not long ago a foreign Cardinal was to be shown over the Abbey, and just before he came, it was replaced as we see it now. All the niches still retain their statues, except the centre one, which contained the Crucifix.

The Blessed Virgin and St John are on either side; beyond them are St George and St Denis—Henry V. having been crowned King of France as well as of England.¹ The Abbey relics were kept in this chantry, in the recesses which you see on the east wall, with the spikes on either side for lighted candles, when the relics were exposed for veneration. There are now no doors to the recesses. It is still the custom at St Peter's in Rome to show the relics from a place high up under the dome. They would have been visible to all in the Abbey in the same manner, but those who came to visit them specially here, would go

¹ Our great sculptor Flaxman admired the reliefs on the outside of this chantry. The one on the south side represents the coronation of Henry V., and, according to Kepe, on the north side, the coronation of his Queen, with the archbishops, bishops and nobles assisting. Here you may observe the flattened four-centred arch of this time, which, happily, Henry did not adopt when he built the west part of the nave.

up one staircase and return by the other, as is now done at Bruges by those who venerate the relic of the Precious Blood.

There is a fine view of the Abbey from this chantry, and, best of all, you can look down into the shrine of St Edward and see the black, oblong coffer, bound with an iron band, enclosing the coffin in which his body rests.

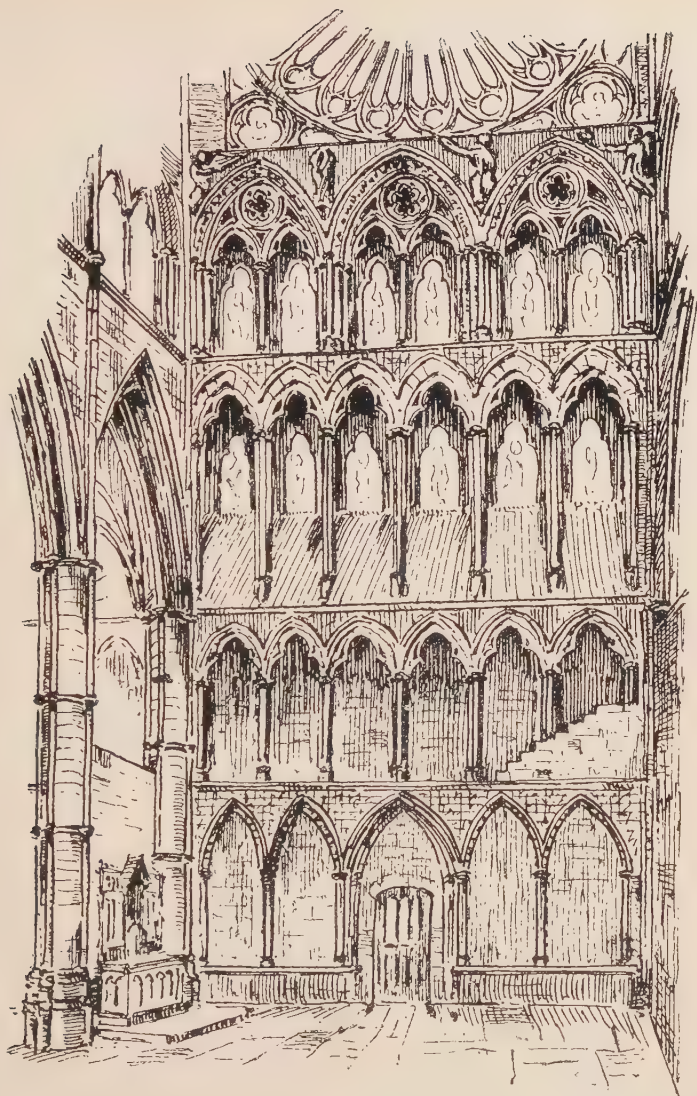
In this shrine of St Edward the great interest of the Abbey may be said to consist. Here the body of the great Confessor was laid to rest after his canonization, in 1181, and here it remained, the object of a people's love and devotion, till the reign of Henry VIII., when the magnificent tomb was despoiled, and the Saint's relics were buried outside the sanctuary towards the north side, as I have been credibly informed. In the reign of Queen Mary, according to the

Diary of Henry Machyn, when religion was restored, the shrine was built up again, and the Confessor's body brought back to its home.

Writing on the 20th March 1557, this authority says: "Was taken up again with a hundred lights King Edward the Confessor, in the same place where his shrine was, and it shall be set up again as fast as my lord Abbot¹ can have it done, for it was a goodly sight to have seen it, how reverently it was carried from the place where he was laid when that the Abbey was spoiled and robbed, and so he was carried, and goodly singing and incensing as has been seen, and Mass sung."

Again, on the 19th April, he says: "The same day went to Westminster to hear Mass, and to the Lord Abbot's dinner, the Duke of

¹ Queen Mary had made Feckenham Abbot, and had placed fourteen monks in the Abbey of Westminster.



S. TRANSEPT

WME. A. BROWN
-1900

CALLED "POETS' CORNER"—ALTAR OF ST BLAISE.

[See page 63.]

Muscovy, and after dinner came into the monastery, and went up to see St Edward's shrine new set up." ¹

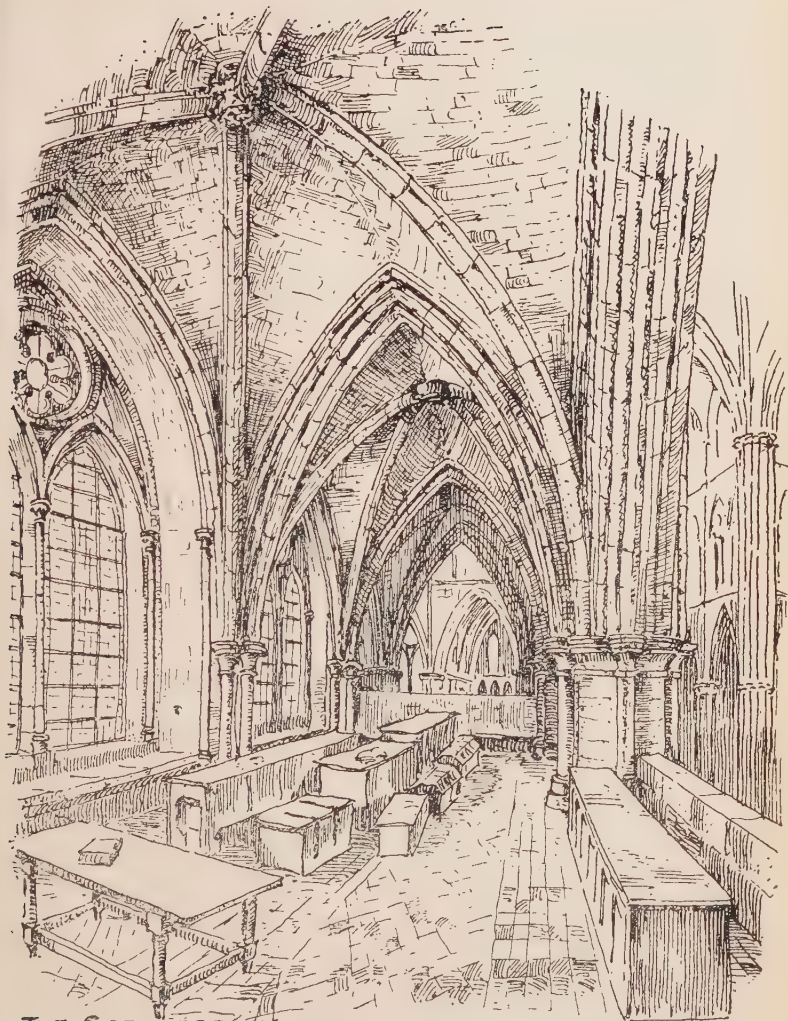
All had been done hurriedly, and not quite as it was before the spoliation. Possibly, as Sir Gilbert Scott thought, the lower part, which is of marble and mosaic, had never been pulled down. The arches were for people to kneel in, perhaps with the idea of putting the Saint as intercessor between them and God. Above this lower part was the coffer containing the Saint's body. It was probably a wooden chest with panelled sides, the roof being ridged and covered with gold and jewels.

At the change of religion the gold and

¹ Later on, after Mary's death, Machyn chronicles : "12th June, Religious orders went away. Abbot of Westminster and monks deprived. 16th April, all the altars in Westminster taken down in the chapel where King Henry VII. was buried, and where King Edward VI., and the stones carried where Queen Mary was buried,"

jewels had been seized for the king, and the Saint's body buried in an ordinary coffin, which was replaced in the shrine in Queen Mary's time, when the arches of wood, which we see, in the classical style then prevalent were put up. At the west end of the shrine was the altar. The reredos remains denuded of mosaic. On either side was a twisted column, also decorated with mosaics. On the north column was a statue representing St John, the Evangelist, as a pilgrim; on the south side was St Edward.

The account of the first translation of the body of St Edward, given by Ælred, Abbot of Rievaulx, who died in 1188, is extremely interesting. The Saint had been buried in front of the high altar, probably under the lantern tower in 1066. William the Conqueror had the coffin enclosed in gold and silver, as also that of Edward's virgin-



· THE SCRIPTORIUM ·
· S. TRANSEPT - WESTMINSTER

WM E A BROWN
19.7.01

[See page 61.]

queen Editha, who was laid beside him. In 1102, his body was discovered to be still fresh and flexible. Miracles were wrought at his tomb, and seventy-nine years later, he was canonized by Pope Alexander III. It was then decided to translate his sacred relics to a more fitting place, and Abbot Laurence considered that he ought to see them before they were removed. He drew near for this purpose once and again, but retired in dread, fearing his own unworthiness. At length his love and devotion conquered his timidity, and on a certain night, after Matins had been sung, and the brothers had returned to bed, the doors of the church were shut, and all lay servants of the Abbey excluded. The Abbot remained in the church with the Prior and some of the brothers whom he had chosen to be present. These had, by the Abbot's orders, prepared themselves for their holy work by prayer and fasting.

The ceremony began by prayers, psalms, and a litany sung before the altar. Then, clothed in albs, and with their feet bare, the Abbot, Prior, and two of the brothers turned to the tomb, and lifted up the stone. By the light of their lanterns, they saw the body lying in a golden vestment, with leggings and shoes of purple, the covering of the head and face wrought in gold. The beard was long, white, and rather curly, and flowed over his breast. They called the brothers who were before the altar to see the blessed sight, and there was great joy and thanksgiving among them. Then, with deep devotion and reverence, they placed their hands under the body, touching the clothes, and feeling with a certain pious curiosity to find if there were any sign of corruption. They discovered that the body was perfectly fresh, but the garments were stained in places where they came in contact with

the stone chest and cement. With awe, some putting their hands under the Saint's head, others under his shoulders, others again in the middle and at his feet, they lifted up this glorious body, laid it on a rich carpet, and wrapped silk stuffs round it. Afterwards they placed it in a wooden coffer that had been prepared for its reception, and with it everything that had been found in the tomb, except the ring on the King's finger, which the Abbot retained from devotion, decreeing that it should be kept with the greatest reverence in memory of St Edward and of his translation.¹ When King Henry II. had

¹ It is of interest to know about the dying of St Edward. "When he was sick to death, and those standing round his bed were weeping bitterly, he said, Do not weep, but pray God for my soul, and allow me to go to God : be sure He will not be prevailed upon that I should not die, Who would not be prevailed upon that He Himself should not die. Then he thanked God for the devoted affection of the queen to him and said, she had ever been to him like a most dear daughter. Then he commended the queen and the kingdom to Harold.

"My grave, he said, is to be prepared in the monastery in

returned from Normandy, he came on an

a place which will be pointed out to you. I beg of you not to conceal my death, but as soon as possible proclaim it everywhere, so that all the faithful may pray the mercy of Almighty God for me a sinner.

"Now and again he would console the queen who never ceased weeping, that he might lighten the depth of her grief. Fear not, he would say, I shall not die now, but by the goodness of God I shall get better. Nor in saying this did he deceive her who knew what he meant; and in truth he is not dead, but conquering death, he passed to life with Christ.

"In this wise then he came to his end, having received the viaticum, life to him, from the heavenly table, he gave up his soul to God his Creator on Jany. 7th. The melancholy beginning of the year which was to follow in much sickness and slaughter.

"In the dead body one could see the glory of the soul passing to God: the face became rosy red, the beard stretched out like a lily, the hands straight and delicately white, the whole body seemed in a happy sleep. The funeral was as became a king, sumptuous, and to the great grief of all. The blessed remains were carried from the palace to the house of God; that day and night psalms were sung with many prayers and much sobbing. The funeral was on the next morning. Masses were sung, alms given to the poor, and so in the sight of God before the altar of St Peter the body was buried, washed with the tears of the whole country.

"The Masses went on for thirty days. As during life, so after death, God showed that he lived with Him in heaven by miracles at his tomb. The blind see, lame walk, sick

appointed day (October 13th)¹ accompanied by St Thomas of Canterbury, other bishops, abbots and many nobles to the abbey. The King touched the sacred body devoutly, and the shrine was then closed, and borne on the shoulders of the King

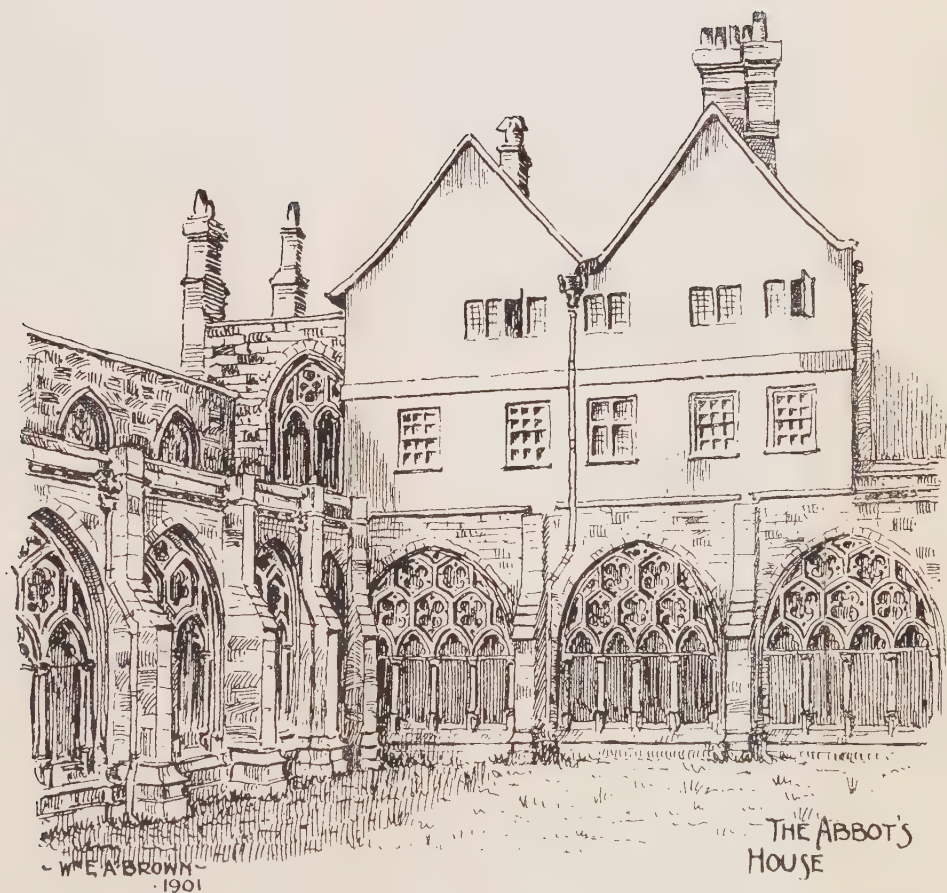
are cured, those in grief are consoled.”—[From a MS. in the Harleian Collection in the British Museum. That the author lived in the times of which he wrote, there can be no doubt. See preface to the “Chronicles and Memorials of Great Britain and Ireland,” etc., published under the direction of the Master of the Rolls.]

¹ The feast of St Edward is kept on the day of his translation, and his shrine is visited from morning till night by a constant stream of devout pilgrims, who kneel and pray there as unmolested as if the Abbey were still a Catholic church. Even as far back as the beginning of the last century, before Catholics had begun to lift up their heads again in England, it was their pious custom to visit the tomb on this day. A pamphlet, bearing the title, *The Present Danger of Popery*, published in London in 1703, calls attention to the fact.

“Alas! Sir, Popery is so far from being bashful here that it is not content barely to make nothing of your laws, but can with scorn trample on them. What less is the popish resorting publicly in crowds, as it were in processions? as almost all King’s Street knows they did but last October 13th, into the Cathedral of Westminster itself, and there, in the face of the sun paid their superstitious devotions at the shrine of Edward the Confessor.”

and some of his nobles through the cloisters, after which procession it was probably placed behind the High Altar, and rose above it. The present shrine, as an inscription on it tells, was built by one Peter, a Roman citizen in the reign of Henry III., when this part of the Abbey church was built, in the time of Abbot Ware.¹ At the coronation of James II., seats were arranged for visitors high up all round the Chapel of St Edward. In taking those seats down, a beam fell, smashed the woodwork on the top of the shrine, and broke through the lid of the coffin in which the Saint's body rested. About a month afterwards, a man named Young, who had become a Catholic, got a ladder, and with two friends climbed to

¹ "Four little bells, hanging at the four corners of the shrine of St Edward the Confessor, ringing of their own accord and with more than human power, miraculously sounded four times in one day, to the great awe and wonder of the brethren."—DE USK.



EAST WINDOW OF THE CHAPEL.

[See page 66.]

the place, and putting his hand through the breach made in the coffin, turned some bones. Under the shoulder-blades he found a crucifix, richly enamelled and adorned, and a gold chain, twenty inches long, with some pieces of linen and gold-coloured silk. He ascertained that the head was solid and firm, that the upper and lower jaws were full of teeth, that a list of gold was round the temples, and that, moreover, there was much dust in the coffin. The cross he presented to the King, who thereupon ordered the coffin to be enclosed in a new case, two inches thick, and clamped with iron wedges.¹

Having inspected St Edward's shrine, and prayed for the conversion of England, we now turn to the screen on the west side of the chapel. It has a sculptured frieze

¹ This account of Young's discovery is taken from the Diary of Simon Patrick Opley, in the University Library at Cambridge.

representing the history of the Confessor's life, the subjects being divided by trefoils. The scenes are fourteen distinct incidents, in the following order :—

1. Princes swearing fealty to the child yet unborn
—or the marriage of Edward's parents,
Ethelred II. and Emma.
2. Edward's birth : The Queen is in bed.
3. His coronation : The King is under a canopy.
4. The King remitting the Danegelt, a tax paid
to the Danes, and cruelly extorted from
the poor. The devil is represented as he
appeared to Edward, sitting on the chest
in which the money was kept.
5. The King in bed sees a thief taking money
from a box. The thief comes a second
time, and the King tells him not to
return, or he will be caught by Hugolin,
the treasurer.
6. A priest gives Edward Holy Communion (the
King's head has been knocked off).
Seeing the King smile, after Mass he
asked him the reason, and was told that
at that moment Edward saw the wreck
of the Danish fleet as it was coming to
invade England, and the Danish King
drowning.

7. The wreck, and the King of Denmark in the sea.
8. Tostig and Harold, sons of Earl Godwin, are at supper with the King. A quarrel ensues, through which great evils come upon England.
9. The King, in vision, sees the Seven Sleepers, martyrs, in a cave near Ephesus. Messengers are sent to Ephesus to see if they are as they appeared to the King, and it is found that they have turned on their sides; a sign that trouble was coming to England.
10. St John the Evangelist, to whom the King had great devotion, appears to him as a beggar. The King has parted with all his money, and gives him his ring instead.
11. The blind are restored to sight by washing in the water which the King has used.
12. St John gives Edward's ring to two English pilgrims in the Holy Land, and tells them to restore it to the King, and say that he is soon to die.
13. The pilgrims hand over the ring to Edward. (This ring eventually came to a place in Essex, hence called Havering¹).

¹ The story is, that St Edward, going to the consecration of a church at Clavering, in Essex, dedicated to Christ

14. The dedication of the Abbey Church. The figures possibly represent St Peter and the fisherman, outside the first church, as in the story told at the beginning of this guide.

and St John the Evangelist, a fair old man begged of him during the procession, in the name of God and St John. The King gave him his ring. Some years afterwards, two English pilgrims lost their way in the Holy Land. Suddenly they saw a company clothed in white; two lights were carried before them, and behind walked "a fair ancient man," who inquired whence they came. He brought them to a fine city and into a room furnished with dainties. The next day he put them in the right way, and told them he was St John the Evangelist. Before they departed, he charged them as follows:—"Say ye untoe Edward your King that I grete hym well, by the token that he gaaf to me, this ryng with his owne hande at the hallowing of my church, which ryng ye shall deliver to hym againe, and say ye to hym that he dyspose his goodes, for within six monethes, he shall be in the joye of heaven wyth me, where he shall have his rewarde for his chastity and his goode lyvinge." The two pilgrims gave the King his ring at his bower, hence the place was called Havering. Statues of the King and the pilgrims are also to be seen in the Court of the King's Bench and Common Pleas, in Westminster Hall, and over the gate leading into Dean's Yard. The story was also pictured in the glass of Romford church, in the south aisle, with the inscription, "*Johannes per peregrinos misit regi Eduardo.*" This has now disappeared. It is further told in the stained glass of Ludlow church, the pilgrims having come from

It may be interesting to give here a short description of King Edward the Confessor, as he appeared to his contemporaries. The writer of a document in the library of Caius College, Cambridge, says: "St Edward was a man of very prepossessing appearance, tall, his hair and beard of milky whiteness,¹ his face full, complexion ruddy, hands slender and snow-white, fingers long and transparent; he was of well-formed body and royal bearing. He had a certain cheerful gravity; the lowly he would accost with the most gracious smile; he was affable to all. If for some reason he was excited to anger, he struck terror like a lion, though his anger never broke out into unbecoming words. To those who asked favours of

Ludlow. Havering Bower abounded with nightingales. It is said that they disturbed the King at his prayers, and at his prayer they ceased singing. (*ÆLRED RIEVALLIENSIS*. See also the "History of Essex," by Thomas Wright).

¹ This probably means flaxen. He was evidently in appearance a good specimen of an Anglo-Saxon,

him he would either kindly give, or refuse so kindly that the refusal even seemed a favour. When in public among men, he bore himself as a king and lord; in private life he was as a companion, still having a certain royal majesty. Matters of God he entrusted to bishops and to men learned in the law, advising that all should act according to the merit of each case. Judges of the law courts and the lawyers in his own palace he ordered to judge justly, so that good causes should have the King's support, and crimes when manifest should meet with the sentence they deserved. He abolished harsh laws and made just ones, with wise counsel, so that all Britain rejoiced, and the pious King reigned by the grace of God and hereditary right." ¹

¹ See "Chronicles and Memorials of Great Britain and Ireland during the Middle Ages." Published by the authority of Her Majesty's Treasury and "Vita Ædwardi Regis qui apud Westmonasterium requiescit."

Shakespeare, in his play of *Macbeth*, mentions the mir-

Before leaving the screen, observe the rare, delicate carving of the niches, and the coronation chair which stands in front of it, once gorgeously decorated, and made by order of Edward I., who brought the stone beneath it from Scotland. The story is that this is the stone which Jacob used

aculous cures wrought by Edward, and which originated the custom practised by a long line of Kings of England of "touching for the king's-evil."

Malcolm. — "Comes the king forth, I pray you?"

Doctor. Ay, sir, there are a crew of wretched souls,
That stay his cure; their malady convinces
The great assay of art; but at his touch,
Such sanctity hath heaven given his hand,
They presently amend.

Malcolm. I thank you, Doctor. [*Exit Doctor*]

Macduff. What's the disease he means?

Malcolm. 'Tis called the evil—

A most miraculous work in this good king,
Which often since my here-remain in England,
I have seen him do. How he solicits heaven,
Himself best knows; but strangely-visited people,
All swoln and ulcerous, pitiful to the eye,
The mere despair of surgery, he cures;
Hanging a golden stamp about their necks,
Put on with holy prayers; and 'tis spoken
To the succeeding royalty he leaves
The healing benediction. With this strange virtue,
He hath a heavenly gift of prophecy,
And sundry blessings hang about his throne
That speak him full of grace."

—*Macbeth*, Act IV. Scene III.

as a pillow, that it was brought from the Holy Land to Ireland, and that it was carried thence to the Abbey of Scone in Scotland. The Scottish kings were crowned upon it. The sword and shield (perhaps of State) belonged to Edward III. The smaller chair was made when William and Mary were crowned.

The Shrine of St Edward is surrounded by other royal monuments. The first on the north side is that of Edward I. He would have no recumbent figure on his tomb, and in dying, ordered his body to be carried before the army when the English went to fight the Scots. Formerly there was a good but plain iron railing round this tomb, and a wooden canopy was over it. The next tomb is that of Henry III., doubtless of Italian workmanship. Then we come to that of the beautiful Queen Eleanor, and passing by that of Henry V., we come successively to the resting-places

of Queen Philippa, Edward III. (observe the figures under niches round the body), and of Richard II. and his queen. On the under part of the canopy over this last tomb is a painting of the Coronation of the Blessed Virgin. The pavement is of *opus Alexandrinum*. Close by the tomb of Edward I. is a brass of John of Waltham.

We now proceed to Poets' Corner, in the south transept, so called from the number of poets' monuments placed there. On the east side is the tomb of Chaucer, of much later date than that of the poet's death—possibly of the sixteenth century. The recess at the side was made for a monk to say Office for the repose of the poet's soul. The last bust placed in this part of the Abbey is that of Sir Walter Scott, to whose writings Cardinal Newman attributed in great measure the Catholic revival of our time.

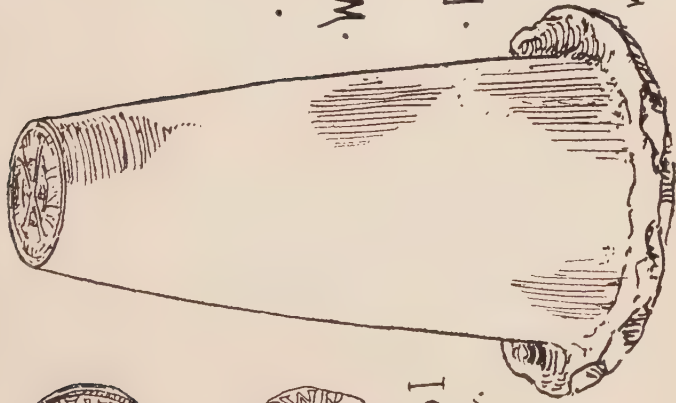
If you look up you will see a passage in the thickness of the wall. This is common in monastic churches, and is still called "The Monk's Walk." It was made to enable the monks to pass from one chapel to another without mixing with the people in the church below. On the south-west side there is a flight of steps leading to the scriptorium. The old chests on which the monks wrote are still there. The encaustic tiles are perfect. There are piles of documents in the scriptorium.

From the south-west corner we enter the Chapel of St Faith, which was formerly a sacristy. At the east end was an altar with a rude picture of the Saint, and a small Crucifixion below. St Faith was martyred with many others at Agen in France, 303 A.D. An arm of this Saint was at Glastonbury.

You see between two columns of this transept a wall; the statue of Shakespeare



EDWARD I
PENNY.



- DIE USED IN MINT.
- WESTMINSTER ABBEY.
- PYX CHAPEL.

FULL SIZE-

WIFE A BROWN
18.12.00

stands against it. Formerly the Altar of St Blaise was on this spot. St Blaise was Bishop of Sebaste, in Armenia, martyred in 316. This Saint is especially invoked for diseases of the throat. In this country he was patron of wool-combers, who formed a great guild at Norwich.

We now pass into the cloisters, through a door in the south aisle. Turning to the right, we see the place where the Benedictines held their school. A part of the stone bench was cut away to make room for the book-case. Further on you see holes in the bench, for some game played by the scholars. Look across the cloisters. Above the opposite wall are windows, now stopped up. They are the windows of the monks' refectory. There was another smaller refectory beyond and parallel to this, called the *misericorde*, for the infirm and sick monks who were allowed to eat meat.

Let us turn back, and enter the east cloister. The big buttress with the door in it contains the staircase by which the monks went up to the scriptorium.¹ There were partitions along the cloisters dividing spaces in which they wrote and read. The white gables of a house which you see on the west side are those of the Abbot's residence. The Gothic window was the east window of his private chapel.

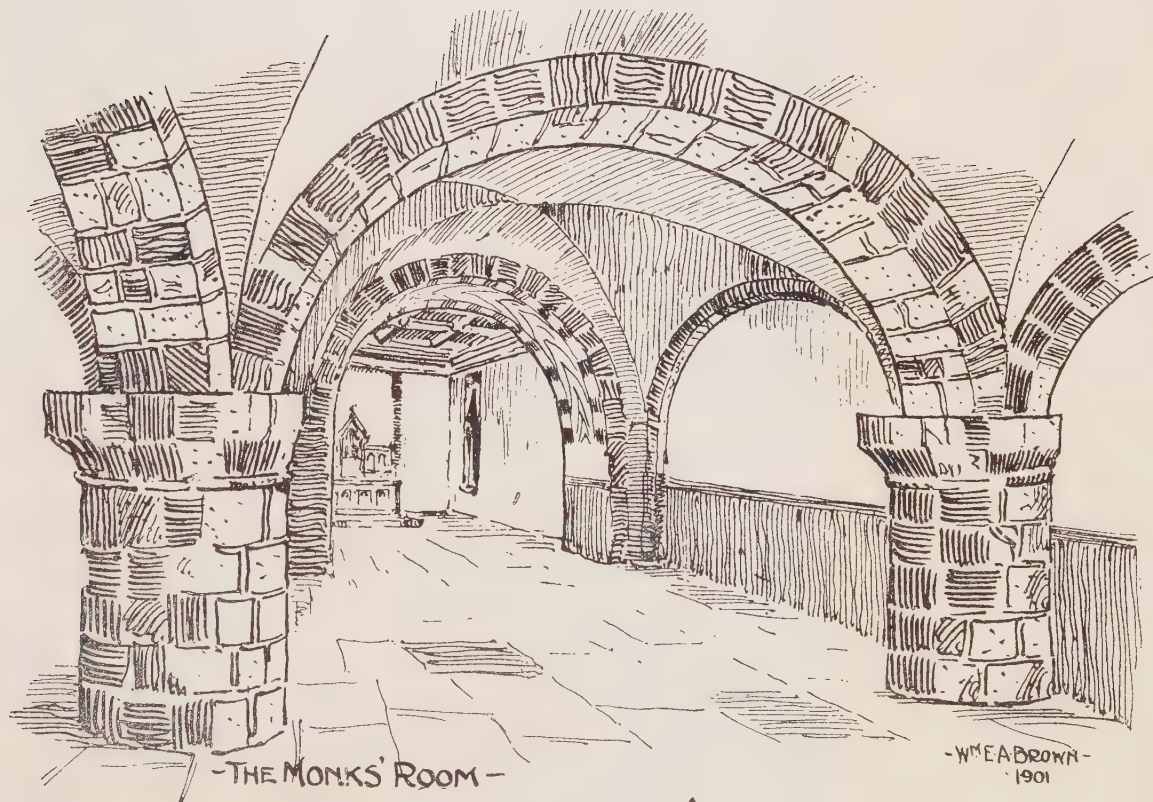
Continuing along the east side we come to what was once a beautiful doorway. The middle statue, probably that of our Lord in the arms of the Blessed Virgin, is gone; two dilapidated angels remain, but the carving is nearly obliterated.

¹ Close by this big buttress, projecting into the cloister garth, was the little cell of the anchorite. Mr Wright, Clerk of the Works of the Abbey, and who knows it as no one else does, has discovered the foundations of this cell beneath the grass. In Father Bridgett's "History of the Blessed Eucharist in Great Britain," there is a chapter about anchorites. No doubt theirs was a life of very severe penance, which could only be borne by those constantly wrapt in prayer, but not so severe as we might imagine.

Through this doorway we enter the Chapter House, but before going in, observe on the left a tomb, Roman in style, but with a cross on it, showing that it contained the body of some early Christian when the Romans were masters in this country. The Chapter House, as we see it, is a very clever restoration. Against the wall is an engraving in a frame, showing the ruinous state into which it had fallen. It had been used as a Parliament House and again as a Record Office. Fortunately, enough of the original building was left to allow of its being restored very much to what it was. The stained glass here is the best modern glass in the Abbey. The statues of the Blessed Virgin and of the Angel Gabriel, on the doorway, are old. The encaustic tiles are perfect, and near the east side is a row of fish, commemorating the story of the consecration of the church by St Peter. The Chapter

House was the hall for consultation; on the east side you see the seats for the Abbot and his assistants; the paintings at the back of them must have been very good. There is a copy of them close by.

The monks rose at two o'clock, sometimes at midnight, and went to the choir to sing Matins and Lauds. This occupied two hours, after which they went to bed again, and rose at five o'clock to sing Prime. When the three psalms of Prime had been sung, they went in procession to the Chapter House. Here, the Martyrologium was read—a short account of the Saints, whose feasts were celebrated on that day. Then the day's work was assigned to each monk—the prayers of Prime are for directing our work to God—then faults were corrected. They returned to the choir, Tierce was sung, and at six o'clock there was a short Chapter Mass, after which study or exercise filled up



- THE MONKS' ROOM -

SHEWING ALTAR AT END.

- W. E. A. BROWN -
1901

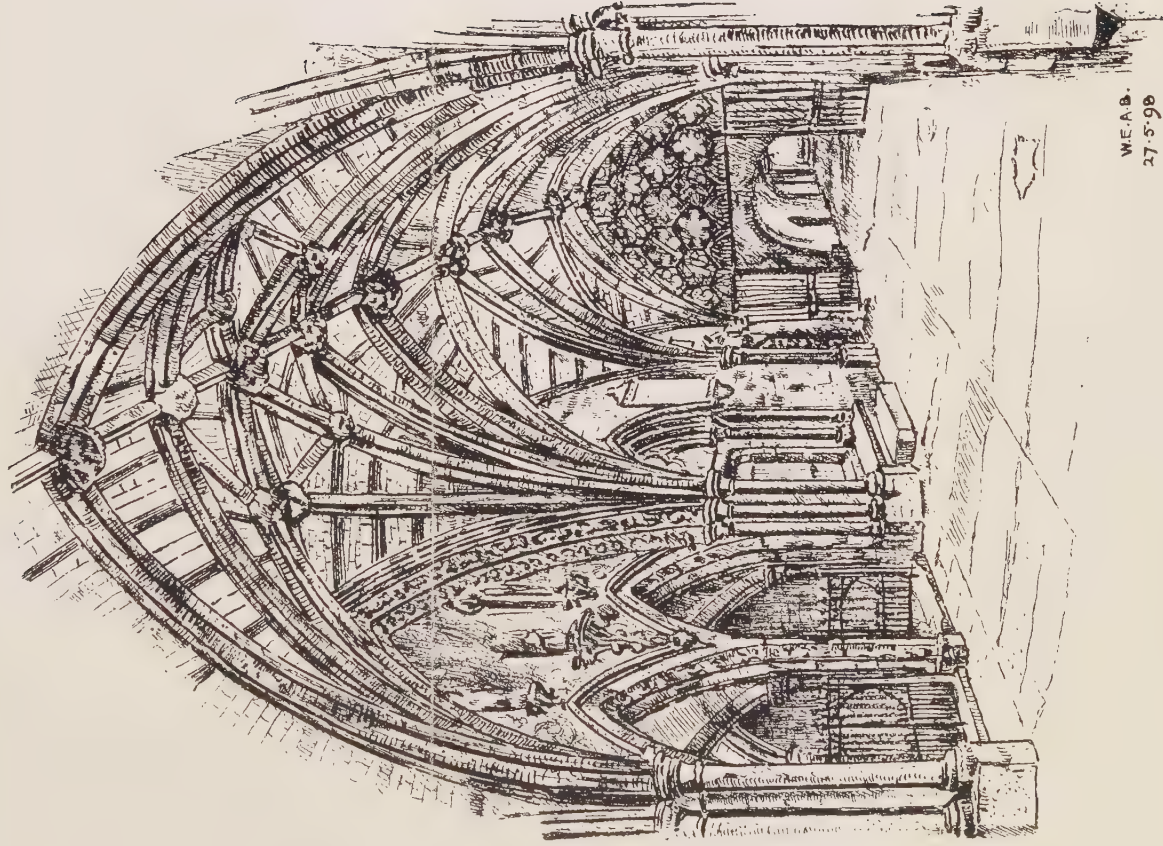
[See page 73.]

the rest of the time till eight o'clock, when High Mass was sung. This took place every day, besides the Low Mass which each priest in the community would say. Hence the need for so many altars. After High Mass, Sext and None were sung, and about ten o'clock came the first and principal meal of the day; on fast days it was taken later. The Scriptures were read aloud during the repast. After dinner, the monks went to the centre garth, *i.e.* the grass in the middle of the cloister, where the dead monks were buried, and where, bare-headed, the whole community prayed for their departed brethren. They then read and studied. Vespers were sung at three o'clock, after which they again studied till the evening meal. At five they went to the Chapter House, to meet the Prior, and for prayer, till six o'clock, when Compline was sung, and after a short prayer they retired to rest.

There are rough paintings on parts of the Chapter House walls, the subjects of which are taken from the Apocalypse.

In the case which you see on entering is Abbot Littlington's Missal. It is awkwardly bound in two volumes, but certainly, when put together, it must have been an enormous book. In the case on the left are curiosities that have been picked up about the Abbey. On the right are some ancient documents. See how well they wrote in those days!

Below the Chapter House is a crypt, the pillar in the centre being continued down to it. On the east side was an altar. The crypt is entered from the south transept of the Church. Some good authorities believe that it was here that the money which Edward I. had collected for an expedition against Scotland was stored and stolen. There is a square hole in the column, and there are others in



EAST WALK OF THE CLOISTER.

[See page 74.]

the walls which look as if they were intended as receptacles for money ; and a window is pointed out by which it is supposed that the thief entered.

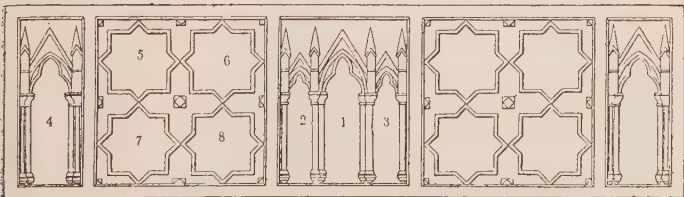
Leaving the Chapter House, we turn to the left, and get into what remains of Edward the Confessor's building. The first thing we see is a door through which the monks descended from the dormitory and entered the choir. The next door is barred and bound with iron. There is a long bar fastened by a padlock, which when lifted discloses five locks. This is the door of the Pyx Chapel. When, in the time of Henry III., the Abbey was built on its present grand scale, this chapel was used as a mint. The altar-stone was taken away, and another stone laid in its place, on which the metal was melted. On this stone there is a circular depression of about half an inch deep, and one can see where the metal ran out. Here you can see how coins used to

be struck. In one of the cases is a rough piece of iron, about four inches long and an inch thick, with an impression at one end like a seal, or the impression on one side of a sixpenny-piece. This iron was fastened in a vice, with the impression face upwards, and another like piece with the impression for the other side of the sixpence was put upon the first, face downwards, with a piece of silver between. Then a hammer came down on the iron, of which the end bears traces, and in this way the impression was made on both sides of the coin, which was then cut round the edge.

In this chapel were kept tallies—small pieces of wood marked with notches which expressed a certain sum of money. These were used as receipts by the King's treasurer. It was the burning of a vast number of these tallies which set the Houses of Parliament on fire in 1834. There are also parchments of money transactions,



ST PETER.
HIGH ALTAR FRONTAL.



PLAN OF THE HIGH ALTAR FRONTAL.

[See page 76.]

old seals, some old wooden boxes—one of especial interest, as that in which the royal jewels were carried, from the time of William the Conqueror. In the large wooden chests diplomatic correspondence used to be kept. The encaustic tiles on the pavement are curious. The trial of the Pyx for testing British coin formerly took place in this chapel, and a specimen of every new coin was sent here. Until the last few years the place was in great disorder, but under its present Curator, Mr Chaney, everything is properly arranged and cared for.¹

The next door in this cloister may perhaps be opened by a porter, whose lodge is near the steps a little further on. It leads to a large apartment which was the monks' common room. It is now used as a gymnasium, in which are some Saxon

¹ The Pyx chapel is now opened to the public, and some changes have been made in it since this was written,

pillars and arches, like those in the Pyx Chapel. At the south-east corner there was an altar, the work around it dating from about 1500.

A few steps further on we turn to the left, and get into the little cloister. Through a private house on the east side, those who obtain permission may see the ruins of St Catherine's Chapel. It was really a fine church of three aisles, dating from about the year 1100. At the east end are small remains of the High Altar, and some pieces of encaustic tiles, now almost covered with grass. At the west end of the south aisle, before it was overgrown with ivy, a fireplace could be seen, beside which a sick monk could sit while he heard Mass, for this was the church of the Infirmary. At the north-west corner of the little cloister there was a small chapel of St Anne.

At the south-east corner of the little cloister, a door opens into what was a



2

1

3

HIGH ALTAR FRONTAL.

1. OUR SAVIOUR.

2. THE BLESSED VIRGIN.

3. ST JOHN, EVANGELIST.

[See page 76.]

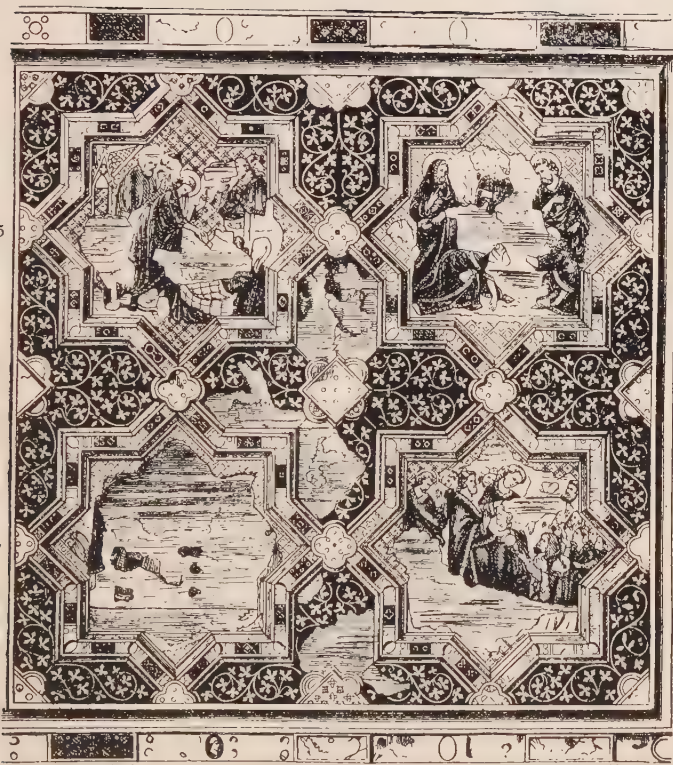
garden for the sick or infirm monks. The old walls still remain. If a cloister were built round them, it would provide an excellent gallery, in which to arrange the many modern statues and monuments which are now almost universally admitted to be out of place in the Abbey church.

Leaving the little cloister, we turn to our left, and again on our left, see a flight of steps leading to the monks' dormitory, a fine lofty room where eighty monks might be accommodated. On the left, near the entrance, is a Norman doorway, through which they passed, in descending to the choir.

On the south side of the cloisters are the tombs of three abbots whose names are forgotten. A little further on are the remains of the place in which the monks washed their hands before going into the refectory, the door of which is close by.

We next come to a porter's lodge, where we may gain admission into the Jerusalem Chamber. A little court lies to our right, and a flight of steps with a door at the top. This door admits us into a little room, called Jericho, in which is a box containing the copes used at coronations and on some other occasions. They were probably made in the reign of Charles I., and are not very magnificent. They consist of six red and six purple ones. Before the Queen's Jubilee they were examined, voted shabby, and sent to Madame Tussaud's to be renovated.

Passing through Jericho, we enter the Jerusalem Chamber, in which the Abbot received his guests. The fire-place was put up when the Spanish grandees came to negotiate a marriage between Charles I. and the Infanta of Spain. In the window are pieces of stained glass of the twelfth century.



HIGH ALTAR FRONTAL.

5. RAISING OF JAIRUS' DAUGHTER.

6. CHRIST GIVING SIGHT TO THE BLIND.

8. FEEDING THE FIVE THOUSAND.

[See page 76.]

Unless it should happen to be dinner-time for the boys of Westminster School, we may get into the refectory where the Abbot entertained his guests. In those days, the fire was on the floor, below the *louvre* in the roof. Notice the dais at one end, and the minstrels' gallery at the other. The tables appear to have been originally used without cloths, as the hole for the salt may be seen in some of them.

I may as well remind you that the first printing-press in England was close by the Abbey, worked by Caxton in the Almonry, in St Anne's Lane. He was a yearly tenant, under Abbot Esteney, A.D. 1477. He was succeeded by Wynken de Worde. The register of Caxton's burial at St Margaret's, Westminster, used to be kept in the Sacristy.

On leaving the Abbey, we may hope and pray that the monuments which so disfigure it may be removed ; that the tombs of

our Kings may be properly cared for; that altars may be placed again where they once were; that the Holy Sacrifice may again be offered, and the praises of God sung as in foretime by Benedictine Monks.

NOTES TO THE ILLUSTRATIONS.

1. The Statue of St Edward the Confessor, in the screen round the tomb of Henry VII. In the right hand would have been the ring, of which the story is told (p. 57), in his left the sceptre. The statue corresponds with what we read of his appearance (p. 50 and p. 59), and again with the picture in the illuminated life of the saint (see Frontispiece).

I owe this photograph, and the one of Bishop Ruthall, to Mr Wright, son of the Clerk of the Works of the Abbey.

2. This beautiful drawing I owe to Mr Walters, Architect, giving his idea of what the screen was between the choir and the nave (see p. 8). The monk on the screen is finding the place in the book from which the gospel is to be sung. The Abbot is going into the choir to celebrate Mass; the monks are in the stalls to sing the "Gloria," etc.; the laity in the nave. Mr Lethaby, Architect, informs me that organs (in those days they were small) were on the screen, and an altar called "Jesus' Altar" above; also, that across from pillar to pillar was a beam which supported the great rood.

3. Picture of the High Altar, from Sir Gilbert Scott's "Gleanings from Westminster Abbey," corrected from a photograph by Messrs Walker and Cockerell of the picture in the Islip Roll (p. 14).

4. The High Altar: the drawing by Mr Charles Pollen (p. 16).

5. Ruthall (p. 20). This head had got built into a wall. It was discovered a few years since and identified as that of

Ruthall. Bishops of Durham had great jurisdiction. It was said that "the king's rit did not run in Durham," so they had a plume which went over the mitre. We see where the plume was broken off. There was good sculpture in those days.

6. (P. 22). The East Wall of the North Transept, now covered with monuments. The Nightingale Monument, very celebrated and very pagan, of the renaissance period. The passage through the thickness of the wall is still called "The Monk's Walk," by which they could go from one chapel to another.

7. The Chantry of Henry V. The recesses were for relics (p. 26).

8. The Shrine of St Edward, as restored by Queen Mary. It was broken as we see now in the time of James II. (p. 30).

9. The Shrine of St Edward the Confessor in Catholic times, by Mr Brewer. It is certain the Altar stood as in the picture. On either side there were statues of St John the Evangelist and St Edward : probably the lower part was not disturbed in the time of Henry VIII. There is no authority for what the shrine was like ; but Mr Brewer and good judges consider it would have been as here represented (p. 36).

10. The first Shrine of St Edward, from a picture in a MS. in the University Library, Cambridge, about 1250. See the sick coming to be cured ; a monk is reading prayers for them (p. 40).

11. St Thomas of Canterbury and Henry II. venerating the body of St Edward, from the Cambridge MS (p. 42).

12. South Transept, now called "Poet's Corner" (p. 46). The Altar of St Blaise, where now stands the statue of Shakespeare. The steps on the right lead to the Scriptorium—drawn by W. E. A. Brown.

13. The Scriptorium. W. E. A. Brown (p. 48).

14. The Abbot's house : see the east window of his private chapel ; on the left are windows of the refectory (p. 54).

17. The East Walk of the Cloisters. The first two doors on the left lead to the Chapter-house. By the next door the monks descending at midnight from the dormitory above went on to the choir. The next doorway is that of the Pyx Chapel. The next door is the entrance to what is still called "The Monk's Room." This and the Pyx Chapel is work of Edward the Confessor's time.

18. The plan of the frontal of the High Altar, now kept in the Jerusalem Chamber. St Peter, on the left, is in the place of honour, as at the High Altar; doubtless St Paul on the right. Our Lord is in the middle, with the Blessed Virgin and St John. The other compartments would have been filled with representations of miracles wrought by Our Lord (p. 76).

INDEX

A

- ABBOT's house, 7
 Ælred, Abbot of Rievaulx, 5
note, 48
 Altar, of St Blaise, 65
 — of Henry VIIIth's Chapel,
 24, 25
 — the High, 7, 13, 15 *note*
 — piece, 25
 — stone, 43
 Altars, blank spaces in the
 place of, 24, 30, 31, 39, 41
 — the taking down of, 47
note
 Arcading, 10, 12 *note*, 36
 Arches, 47, 48
 — symbolism of, 7
 — style of, 10

B

- BEDE, Venerable, The, 5 *note*
 Blessed Virgin, The, 15
 Bourchier, Lord, The tomb of,
 35
 — Sir Humphrey, The tomb
 of, 19.
 Brocas, Sir Bernard de, The
 tomb of, 19

C

- CANOPY over the High Altar,
 15
 Cartlington, Abbot, The tomb
 of, 17
 Caxton, Edmund, 42, 77
 Chantry (of Henry V.), 10, 26,
 43
 Chapels of—
 St Benedict, 16, 37
 St Edmund, 17
 St Nicholas, 21
 Henry VII., 22
 St Paul, 35
 St John the Baptist,
 37
 St Erasmus, 37
 Abbot Islip, 39
 St Faith, 64
 the Pyx, 71
 St Catherine, 74
 St Anne, 74
 Chapter House, The, 67
 Charles I., 76
 Chaucer, The tomb of, 63
 Choir, The, 9
 Cloisters, The, 65, 66, 73, 74,
 75

South
Ambu-
latory.

North Am-
bulatory.

Colchester, Abbot, The tomb of, 38
 Coronation Chair, The, 61
 Cottington, Lord, The tomb of, 36
 Crouchbank, Richard, The monument of, 14, 43
 Crucifix, The, 9, 12 *note*

D

DAILY life of the monks of Westminster, 68
 Daubeney, Sir Giles and Lady, The tombs of, 35
 Dudley, William, Bishop of Durham, The tomb of, 22

E

EDGAR, King, 5 *note*
 Edric, the Fisherman, 2
 Edmund, St, King and Martyr, 1 *note*, 17 *note*, 2
 Edward, St, the Confessor, King, 5 *note*, 15, 36, 45
 — scenes from the life of, 56
 — character and appearance of, 59
 — death of, 51 *note*
 — touches for the King's Evil, 61 *note*
 — shrine of, 45
 Edward I., 6, 10, 70
 — The tomb of, 63
 Edward III., The tomb of, 16
 Edward V., 38
 Eleanor, Queen, The tomb of, 36, 62
 Elizabeth, Queen, 30, 32, 40
 — The tomb of, 63
 Encaustic tiles, 67
 Esteney, Abbot, 42, 77

F

FASCET, Abbot, The tomb of 37

H

HENRY II., 51
 Henry, III., 71
 Henry V., 5, 6, 10, 43, 44
 — Chantry of, 10, 26, 43, 44
 — Coronation of, 44 *note*
 Henry VI., 26
 Henry VII., The Chapel of, 22
 — The tomb of, 22

I

ISLIP, Abbot, 5, 7
 — Chapel of, 39
 — Roll, The, 14, 39

J

JERICHO, 76
 Jerusalem Chamber, 6, 76
 John of Eltham, The tomb of, 19
 John of Leighton, 37

K

KNOLLYS, Lady Catherine, The tomb of, 20

L

LANCASTER, Aveline of, 14, 43
 Langham, Abbot, The tomb of 17
 Laurence, Abbot, 49
 Littlington, Abbot, 7
 — Missal of, 70
 Leighton, John of, 37

M

- MARY I., Queen of England,
31 *note*
— The tomb of, 31
Mary, Queen of Scots, The tomb
of, 31
— The death of, 34
Mass, The, 68, 69
Michael Angelo, 23
Millyng, Abbot, 38
Monuments, Modern, 11, 31,
34, 42
Monk's Walk, The, 64

N

- NAVE, The, 9, 12 *note*
North Porch, The, 6

O

- OXMORE, 5

P

- PAVEMENT, The, 14
Philippa, Queen, The tomb of,
16
Philippa, Duchess of York, The
tomb of, 22
Pilasters, The, 12 *note*
Pinnacles of the buttresses, 6
Pyx, The, 15
— The form of, 7
— The Chapel of, 71

R

- REFECTORY, The, 65, 77
Relics, 44
Reredos of the High Altar, 15
Richard II., 6, 37
— Portrait of, 13
— Tomb of, 63

- Robsert, Ludovick, The tomb
of, 35
Rood Screen, The, 9
Russell, Elizabeth, The tomb
of, 20
Ruthall, Thomas, Bishop of
Durham, The tomb of, 38

S

SAINTS—

- St Andrew, 41
St Benedict, 15
St Blaise, 65
St Denis, 44
St Edmund, 1 *note*, 17, *note*
2
St Edward, King and Con-
fessor, 5 *note*, 15, 36, 45,
51, 56, 59, 61 *note*
St Faith, 64
St George, 24, 44
St Gregory the Great, 15
St Guthlac, 34
St John, the Evangelist,
15, 41
St Laurence, 34
St Mellitus, Bishop of
London, 2, 15
St Michael, 41
St Paul, 15, 36
St Peter, 2, 15
St Uncumber, otherwise
Liberata, Kümmermiss or
Wilgefortis, 26, 27 *note*,
28, 29
Sanctuary, The, 15
Scott, Sir Walter, 63
Screens, 24, 56
Scriptorium, The, 64, 66
Sebert, King, 16
Sedilia, The, 13

Shields, 10, 11 *note*
 Shrine, The (of St Edward), 45
et seq
 Stained Glass, 10, 29, 67, 76
 Stalls, 13, 25
 Stanley, Sir Humphrey, The
 tomb of, 22
 Statues, 13, 15, 16, 24, 26, 34,
 43, 64, 66, 67

T

TALLIES, 72

Tombs of—

Aymer de Valence, Richard
 Crouchbank and Aveline
 of Lancaster, 14, 43
 King Sebert, 15 *note*, 16
 Richard II. and his Queen,
 of Edward III. and of
 Queen Philippa, 16
 Abbot Langham and of
 Abbot Cartlington, 17
 William of Valence, 18
 John of Eltham, Sir
 Bernard de Brocas and
 Sir Humphrey Bouchier,
 19
 Lady Catherine Knollys,
 and of Elizabeth Russell,
 20
 Two children of Edward
 III., 21
 Philippa, Duchess of York ;
 William Dudley, Bishop
 of Durham ; and of Sir
 Humphrey Stanley, 22
 Henry VII. and his Queen,
 23
 Queen Elizabeth, Mary
 Queen of Scots, and of
 Countess of Lennox, 30

Tombs of—*continued.*

Mary I., Queen of England,
 and of the Countess of
 Richmond, 31
 The young murdered
 Princes, 34
 Sir Giles and Lady
 Daubeney and Ludovick
 Robsert, Lord Bouchier,
 35
 Lord Cottington, Sir
 Thomas Bromley, and of
 Queen Eleanor, 36
 Abbot Fascet, 37
 Thomas Ruthall, Bishop of
 Durham, Abbot Col-
 chester, and Sir Thomas
 Vaughan, 38
 Sir Francis Vere and Abbot
 Esteney, 41, 42
 Edward I., 62
 Henry III., Queen Eleanor,
 and Henry V., 62
 Torrigiano, 23, 25, 31

V

VALENCE, Aymer de, 14, 43
 Vaughan, Sir Thomas, 38
 Vere, Sir Francis, 41

W

WALTHAM, John of, 63
 Ware, Abbot, 14
 Wax Effigies, 40
 Wilberforce Family, The, 11
 William the Conqueror, 48, 72
 Windows, 10, 13, 66
 Wolsey, Cardinal, 38
 Wren, Sir Christopher, 5
 Wulsin, Abbot, 5 *note*
 Wynken de Worde, 77

Printed at
The Edinburgh Press,
9 & 11 Young Street.



13401

